

BELLY

Screenplay by Hype Williams

Revised 1/29/98 BLUE
2/06/98 PINK
2/17/98 YELLOW
2/18/98 GREEN

MISSING PAGE 32

1 EXT. NIGHT, YOUNG TOMMY'S HOUSE: PRE-CREDIT SEQUENCE 1

We see a small house in the Jamaica section of Queens, New York. All the lights in the house are out except one (at the very top of the structure, an attic-type window, the date appears across the screen, APRIL 1st, 1991).

CAMERA reveals the inside of the window, as we see a small bedroom (painted entirely red, very harsh, abstract looking).

2 INT. NIGHT, YOUNG TOMMY'S HOUSE - BEDROOM 2

We see on the wall a clock reads midnight, as CAMERA reveals a YOUNG BOY seated in the middle of the room, staring into a stand up wardrobe mirror.

The boy seems to be arranging six small red candles in front of a small alter-like stack of books. An overhead view reveals the candles to be arranged on top of a small five point star drawn in chalk onto the bedroom floor.

In the background we see a portable radio as it blasts a CD from the rap group NWA...

3 EXT. NIGHT, YOUNG TOMMY'S HOUSE 3

CAMERA reveals a car as it pulls up into the driveway. We see it is the boy's PARENTS (one a very passive middle aged woman holding her bible as if coming from church, the other a very hostile middle aged man, possibly an alcoholic minister...very strong looking). We see the parents as they hear the music from outside...

4 INT. NIGHT, YOUNG TOMMY'S HOUSE - BEDROOM 4

Inside the boy begins slowly reciting the Our Father prayer backwards, as it is written on a piece of crumpled school note paper, while burning one dollar bills in the candlelight.

As the boy stares into the mirror, we see flashes of intense imagery, signifying the actual selling of the boy's soul to the devil.

5 INT. HELL - NIGHT 5

CAMERA reveals a large empty room. A TALL SLIM FIGURE stands in the far corner (male, completely pale/transparent flesh... long dirty black hair, one single female breast protruding from the center of his chest, the DEVIL).

We see the boy as he kneels facing the devil (completely covered in roaches), with his arms stretched out, his eyes closed and his mouth open.

(CONTINUED)

CONTINUED:

Slowly, the DEVIL FIGURE approaches the boy.

The devil figure reaches out his hand to touch the boy. As he reaches out, we see the boy's eyes open to reveal they are completely black (no soul).

CAMERA fades to black as we begin to hear the VOICE OF A YOUNG BLACK MALE (This voice will later be revealed in the screenplay to be SINCERE) as he begins a somber, poem about life, introducing the story, while we see a visual interpretation of Tommy's childhood (a montage of still photographs, each containing a parallel meaning to the narrator's words. The entire montage takes the viewer inside the upbringing of Tommy, our lead character).

6 EXT. TUNNEL NIGHTCLUB -- NIGHT

6

MANHATTAN 1999: CREDIT SEQUENCE

* The entire scene at the Tunnel nightclub is designed as the CREDIT SEQUENCE. All introductory titles shall appear across the screen during this entire scenario:

CAMERA reveals an extreme close-up of a lit Blunt end as we see TOMMY pull hard on it and let it fall to the ground. Tommy and his CREW step out of a shiny 1998 Mercedes coup, and walk towards the nightclub entrance.

Tommy (17 years old, cocoa complexion, very arrogant, short, flashy dresser, well groomed, almost collegiate... new Ghetto style... extremely well built, the obvious crew leader) exudes over-confidence, as he strolls past the line of young people waiting to enter the club. We see he coolly eyes all the ladies as he continues towards the club (Ghetto president).

We see the people out front as some watch the crew walk by, others are just pissed yelling as the crew cut the entire line and face the HEAD DOORMAN.

We see SINCERE as he stares smiling at the doorman with a devilish grin (18 years old, slim, cocoa complexion... an obvious intellectual, but of an unrefined nature. Raspy voice, stylish, but not flashy. Characteristics indicative of a young jazz musician, an old soul. Tommy's right hand man). The doorman (without a glimpse of his guest list), reluctantly waves the crew (Tommy, MARK, JU-JU, and Sincere) into the club.

7 INT. TUNNEL NIGHTCLUB, MAIN DANCE AREA -- NIGHT

7

We see the crew enter the main dance area and walk towards the bar area to get drinks (laughing, talking with each other, checking out women...extremely normal night club behavior.)

(CONTINUED)

CONTINUED:

We see hundreds of people everywhere dancing partying, etc. Tommy buys a drink as he looks at his Rolex watch to check the time...

3 INT. TUNNEL NIGHTCLUB, MANAGER'S OFFICE -- NIGHT

8

In a wide overview of the nightclub, CAMERA reveals a large window covered with steel blinds overlooking the main dance floor. CAMERA pushes through the window to reveal a small dimly lit room on the opposite side.

Inside we see a large table covered with all the money from the door and the bar that night, surrounded by guards and club managers who are tallying up the night's profits. A frail, harsh looking thirty something PLATINUM BLOND is in charge and she barks orders to the CLUB MANAGERS.

CAMERA returns out the window and booms downward to reveal a hallway located far beneath the window, right outside the dance floor as the crew makes their way towards the door (the sign reads BATHROOMS...obviously unisex.)

9 INT. TUNNEL NIGHTCLUB, BATHROOM --- NIGHT

9

Inside the bathroom, we see a female bartender serving drinks from the center of the urinal section.

Checking out the ladies in the bathroom, Mark (17 years old, slim, tall, extremely handsome... devilish kind, ladies man... lives for danger, feels tougher than he actually is, boyish wiseguy) patiently waits for the last stranger to exit.

Quickly, Ju-Ju (18 years old, stocky, dark skinned...class clown., not as smart as the others, but better skilled in the ways of crime, a born thief.)bursts into the bathroom stalls, reaching behind the toilets to uncover two small packages hidden. Inside we see four automatic pistols (of very new design, never before seen...fully automatic glocks) with silencers.

10 INT. TUNNEL NIGHTCLUB -- NIGHT

10

Slowly, as the crowd continues to party, we see the crew exit the bathroom (fully armed) and move inconspicuously towards the stairway/entranceway up to the counting room.

Just then, a SECURITY GUARD catches a glimpse of the crew from across the room and begins to stare suspiciously (as no one is to know what is upstairs, so why are they in that direction? Maybe it's nothing...). The CLUB DJ changes the record as the crew approach the guard at the foot of the stairway, asking a strange question.

(CONTINUED)

CONTINUED:

The crowd goes wild as Tommy opens fire into the guard's stomach.. The crew then rushes up the stairway, as the frantic on looking security guard attempts to radio a warning to the counting room.

11 INT. TUNNEL NIGHTCLUB -- MANAGER'S OFFICE -- NIGHT 11

As the music is very loud, the broadcast comes in/ is understood a second too late, as Tommy and the crew kick/shoot down the door and open fire on the room.

CAMERA then quickly assumes the bullet's POV as it travels out the clip, into the chamber, through the barrel, through the air, ripping into the blond's chest (into her flesh and bone... all in the blink of an eye).

12 INT. TUNNEL NIGHTCLUB, DANCE FLOOR --- NIGHT 12

We then see the CLUB MANAGER, hit by the force of the bullets, fall backwards through the glass window, which separates her office from the main room of the club, and onto the crowd on the dance floor below...

Immediately the scene turns to chaos, as people everywhere run to safety, the crew scoops all the stacks of money into nylon backpacks, and make a desperate escape attempt.

13 INT/EXT TUNNEL NIGHTCLUB, STAIRWELL -- NIGHT 13

They run through backstage, up a dark stairwell, and out the back fire escape entrance...towards the Mercedes parked in the back alleyway, shooting at anyone in their way.

14 EXT. TUNNEL NIGHTCLUB, ALLEYWAY -- NIGHT 14

The crew roll out of the alleyway/ parking lot unnoticed (as dozens of people fleeing the nightclub disaster speed off in shiny flashy cars), leaving the chaotic scene unscathed, they drive off into the city...

15 INT. MERCEDES COUPE -- NIGHT 15

TOMMY
(nervous, adrenaline
pumping as he removes
his mask)
DRIVE SLOWER NIGGA! We just off the
block!

(CONTINUED)

CONTINUED:

MARK

(removing his mask,
watching the police
cars race past)

Damn! We lit that chick, son!

JUSTUS

(not able to keep the
smile off his face)

Fuck! We in diamonds baby! Tonight
we celebratin' !

(as he swerves the
Mercedes left to
right)

SINCERE

(very irritated)

Fuck you! What do you know about
diamonds! We dumping this shit!

TOMMY

(staring at Justus)

Why would fuckin' Knowledge put you
with us anyway, what the fuck was I
thinking?

Tommy stares intensely at Justus as he tries not to look
back into Tommy's eyes. Justus begins to speak but is cut
short by Tommy...

TOMMY (CONT'D)

Shut the fuck up. Mark, YOU take
the car and dump it...

JUSTUS

(Interrupting Tommy)

Alright, Bet...Nah, nah...I'm a dump
this shit though , for real...

TOMMY

(staring into Justus's
eyes)

Alright...But DO THAT SHIT. Pull
over...

17 INT. TOMMY'S APARTMENT, LIVING ROOM, JAMAICA
ESTATES, QUEENS -- SAME NIGHT

17

CAMERA reveals Tommy, Mark, and Sincere as they arrive at Tommy's home, a lavish, swank modern condominium in the Jamaica Estates area of Queens. As they enter, we see the apartment is expensively furnished (hi-tech electronics, the very best of everything ... a gangster's pad).

MARK

(happy)

Damn, Dun Dun! Look at all this
cheddar! Shit, we should have been
doing clubs! Man check this shit
out.

Tommy looks for the remote.

TOMMY

Why don't you shut the fuck up! You
trying to get us knocked? You don't
want Kish to get up.

We see Tommy clicks on a large wall sized television
screen. (no volume).

SINCERE

(seated, lighting up
a 'blunt)

Yeah... keep it up, she'll definitely
be down here! A bunch of nigga's...
at three o' clock!

Sincere and Mark laugh loudly, as Tommy attempts to quiet
them down.

18 INT. TOMMY'S APARTMENT, BEDROOM --NIGHT

18

CAMERA reveals KISHA asleep in bed. Her eyes slowly open,

19 INT. TOMMY'S APARTMENT, LIVING ROOM -- NIGHT

19

We see Tommy as he flips through the channels, stopping on a movie in progress

TOMMY

(laughing, counting
the money, looking
at the television)
Yo, check this shit out.

MARK

(jokingly)
Yeah, yeah... now let's finish
counting this money. Nigga's be
trying to stash shit while you ain't
looking!

Suddenly the entire fun, friendly air of the conversation comes to a halt. Sincere and Tommy both stare coldly at Mark. An offended Tommy approaches Mark...

MARK (CONT'D)

(apologetic)
Come on Dun. It's just jokes, you
know what I mean!

TOMMY

Now say sorry my feelings is hurt.

The entire room is quiet, as we see how serious Tommy is, staring viciously/ humorously into Mark's eyes. For a moment the energy in the room is alive...anything is possible. Suddenly a voice from the stairway interrupts the heat and silence.

KISHA

Tommy, what's going on? Why are you
guys so loud?

TOMMY

(still staring at
Mark)
That's them niggas, I told them you
was sleep.

MARK

I'm sorry Kish.

(CONTINUED)

CONTINUED:

KISHA

No problem, just keep in mind I'm up
here trying to sleep, that's all.
Good night.

Camera reveals Kisha picks up Tommy's leather jacket from
off of the stairway banister/railing and carries it up to
the bedroom (to put it away).

After thirty seconds of silence Sincere gets up...

SINCERE

(picking up stacks
of money, jokingly)
We'll... I'm out. I'ma try an get
some sleep too. I got shit to do
tomorrow. Come see me tomorrow.

20 OMIT

20

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(CONTINUED)

CONTINUED:

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CUT TO:

21 INT. SINCERE'S HOUSE, LIVING ROOM -- NIGHT

21

We see Sincere lives in a modest, average house in the Saint Albans section of Queens. Inside however, Sincere's home is completely renovated, beautifully furnished and incredibly stylish. All this extravagance exists in the midst of a middle class neighborhood in serious decline.

CAMERA reveals an extreme close up of Sincere in his living room holding a little BABY GIRL (his 12 month old daughter) shaking her gently...He sings in baby talk to her as CAMERA cuts to Sincere's bedroom.

22 INT. SINCERE'S HOUSE, BEDROOM -- NIGHT

22

Inside we see an exhausted TIONNE (Sincere's wife, 19 years old, short, fair skinned, intense presence ... stylish in a very urban around the way girl sense, reared in the urbanized areas of South Carolina, southern accent, loves diamonds... bold and beautiful) as she wakes up and watches from across the room as Sincere holds the baby close...

As Sincere continues to sing...

23 INT. TOMMY'S APARTMENT, BATHROOM -- NIGHT

23

CAMERA reveals slow motion cutaway footage of Tommy taking a hot shower (extreme close ups, exposing all tattoos, body parts, etc.)...we hear him singing sweetly in the shower (as if he was real singer) to himself... Across the bathroom a small color television monitor has the local music video station on (a DMX video is playing)...

24 INT. TOMMY'S APARTMENT, BEDROOM -- NIGHT

24

*

Intercut with the previous scene are shots of KISHA (17 years old, dark skinned, tall, extremely beautiful, fashion plate... dressed in the most expensive trends available, raised in the heart of Laurelton, Queens...

(CONTINUED)

CONTINUED:

A heart breaker, with a follower type mentality, a dreamer) as she sits intensely on the phone (placing a call), waiting for the other line to pick up. We see Kisha has a small piece of paper with a girl's name and telephone number written on it.

25 INT. TOMMY'S APARTMENT, BATHROOM -- NIGHT

25

We see Tommy's singing in the shower is interrupted by a news flash/ bulletin on the television.

The news correspondent describes a new rave that has been reported in the underground nightclubs in various cities in Europe.

26 INT. TOMMY'S APARTMENT, BEDROOM -- NIGHT

26

CAMERA reveals Kisha's face as a young girl's voice answers the telephone...

KIONNA (V.O.)

Hello? What's the deal?

KISHA

Yo who is this?

KIONNA (V.O.)

Who is this?

KISHA

This is Kisha. Why the fuck are you paging my man.

27 INT. KIONNA'S APARTMENT, BEDROOM -- NIGHT

27

CAMERA reveals KIONNA (16 years old, baby face, fair skinned, hair dyed, platinum blond, cut short...extremely harsh, Ghetto style).

KIONNA

Who, Tommy?

KISHA (V.O.)

You know who the fuck I'm talking about.

KIONNA

(cooly)

Oh, hey... what's up Kish, Tommy tells me everything about you! What's the deal?

22-PT.

28 INT. TOMMY'S APARTMENT, BEDROOM -- NIGHT

28 *

KISHA

(slightly pissed)

Cut the shit. You fucking my man?

*

29 INT. KIONNA'S APARTMENT, BEDROOM -- NIGHT

29

KIONNA

Well, not exactly, you see I'm only sixteen, so Tommy said we couldn't fuck yet. But I did suck his dick for him the night before LAST!

KISHA (V.O.)

You what?

*
*

30 INT. TOMMY'S APARTMENT, BATHROOM -- NIGHT

30

NEWS CORRESPONDENT

(continuing the story
on European raves)

...There have been alarming reports from London and Berlin of a new marijuana additive that is being sold in underground rave clubs in these and other European cities. It is reported that when this additive is mixed with ordinary street marijuana it dramatically intensifies the potency levels of the drug. US drug enforcement officials fear the drug is on its way across the Atlantic...

CAMERA reveals Tommy is transfixed by this report. He continues showering, but it is obvious from the look in his eyes that what he has just heard has had a profound effect on him...

31 INT. TOMMY'S APARTMENT, BEDROOM -- NIGHT

31

*

CAMERA reveals Kisha still on the phone in utter disgust with Kionna.

32 INT. KIONNA'S APARTMENT, BEDROOM --NIGHT

32

KIONNA

Enough of this bullshit. I been knowing Tommy since I was 11 years old. He showed me how to tongue kiss and everything. We like best friends. Sorry things ain't working out for you two!

*
*

KISHA (V.O.)

(disgusted)

Oh, you're a little bitch messing with my man.

*
*

33 INT. TOMMY'S APARTMENT, BEDROOM -- NIGHT

33

KIONNA (V.O.)

Fuck him Kisha, he ain't shit! I
just like his cars, and all the shit
he gives me! Getting my nails done,
hitting me off, giving me diamonds.
What would you do?

KISHA

(fully disgusted)

Alright. I'm see you bitch and thats
my fucking word.

34 INT. TOMMY'S APARTMENT, BATHROOM -NIGHT

34

The news correspondent continues his report as Tommy watches
though a crack in the curtain. Kisha enters the bathroom
and rips open the shower curtain.

TOMMY

(obviously heated)

WHAT!

KISHA

(piece of paper in
the air)

Nigga! I told you stop fucking with
me!

TOMMY

(trying to act confused)

What the fuck are you talking about?

KISHA

(putting the number
right in his face)

Who the hell is Kionna?

TOMMY

Kionna who?

KISHA

Oh, now you're dumb.

(CONTINUED)

35 INT. SINCERE'S HOUSE --BEDROOM -- NIGHT

35

*

Tionne comes out to greet her man...

(CONTINUED)

CONTINUED:

TIONNE

(incredibly sweet)

Momma's here for you baby, daddy
won't torture you anymore, I got
you...(to Sincere) You too loud when
you're on the phone.

SINCERE

(trying to act innocent)

What, what are you talking about,
tell me?

TIONNE

(slightly hurt)

I heard you yesterday whispering to
Bundy all about tonight.

36 INT. TOMMY'S APARTMENT, BATHROOM -- NIGHT

36

TOMMY

I don't know no fucking Kionna.

KISHA

(pausing for a moment)

I just spoke to her Tommy. She not
only said she knows you, but that
she sucked your little black ding-a-
ling last night, so what you got to
say now?

37 INT. TOMMY'S APARTMENT, LIVING ROOM --NIGHT

37

Kisha bolts out of the bathroom as Tommy chases out after
her (completely naked).

TOMMY

(pissed/ nervous)

That bitch is lying.

KISHA

I'm bout to fade you for real. This
is the last shit.

(CONTINUED)

CONTINUED:

TOMMY

Fade me, what the fuck is that??

*

CAMERA reveals Kisha as she continues to dial...angering Tommy.

As she continues to dial, CAMERA cuts to an infuriated Tommy...

TOMMY (CONT'D)

You know how niggas is. You know
bitches know me.

*

38 INT. SINCERE'S HOUSE, BEDROOM -- NIGHT

38

SINCERE

T, listen... I'm just doin' my
thing, baby!

(CONTINUED)

CONTINUED:

TIONNE

Sin, why can't we start a business or something? Kenya needs you. What the fuck happens to US if you get caught? What? Visits? Phone calls?

SINCERE

All right T, tell me. What, you want me to be regular? Is that it?

TIONNE

We got money Sin! What the fuck! Don't you get it! Tommy don't give a fuck about you!! You can't trust him!

SINCERE

T stop it with that shit! Right the fuck now! You're killing me! I got enough problems as it is!

TIONNE

(pointing in his face)
No, that nigga's killing you! Why you all of a sudden a follower type nigga?

CAMERA reveals the entire scene reaches an intense level. Tionne realizes she has insulted her man's character (crossed a boundary)...

TIONNE (CONT'D)

Listen... whatever. I really feel we could do this shit, Sin. I just want to grow old with you, that's all... No jail, no shoot-outs... none of that...

Sincere quiets Tionne by hugging her gently...

SINCERE

You worry too much...relax.

*

CAMERA reveals Tionne and Sincere as they prepare for bed. We see Sincere as he places his sleeping baby daughter in a crib.

39 INT. TOMMY'S APARTMENT, BEDROOM -- NIGHT

39

CAMERA reveals Tommy and Kisha (having just had sex). Tommy gets up, puts his clothes on and walks out of the scene (leaving a brutally satisfied Kisha spread out on the bed).

(CONTINUED)

CONTINUED:

As we move tighter on Kisha face we see this satisfaction
turn to pain... she is tired of the brutality and

(CONTINUED)

CONTINUED:

powerlessness of her life with Tommy... She wants something better...

40 INT. TOMMY'S APARTMENT, KITCHEN -- NIGHT

40

*

A dramatic slow motion shot of Tommy walking away from the CAMERA, through the kitchen, and out the door.

DISSOLVE TO:

41 EXT./ INT. MERCEDES COUPE -- DAWN

41

We see Tommy driving down the boulevard in a brand new Mercedes coupe...as he picks up the phone to call Sincere...

42 INT. SINCERE'S HOUSE, BEDROOM -- DAWN

42

Back in Sincere's home, the phone call awakens him. He attempts to speak quietly, so not to awaken Tionne...

SINCERE

(half asleep)

Yeah.

TOMMY (O.S.)

What's up, it's Bunds.

SINCERE

Nigga, what happened to morning?
It's five now...

TOMMY (O.S.)

I know, I know... fuck it, come on.

SINCERE

Fuck you!

TOMMY (O.S.)

(In control)

What? Nigga I'm out front. Im'a
start beeping in a minute.

*

*

Sincere looks at his wife, then looks at the phone...

SINCERE

Aiight... aiight.

43 EXT. SINCERE'S HOUSE -- DAWN

43

Sincere walks out the house (extreme slow motion) and hops into the car.

44 INT. MERCEDES COUPE, TOMMY'S CAR - DAWN

44

The two speed through the Saint Albans, Queens area. We see the sun as it begins to rise, illuminating the stark, New York City streets with a golden glow. It seems as though the wolves are crawling away, leaving the streets alone as daylight peeks through nighttime clouds... somehow giving a false sense of peace and tranquillity...

SINCERE

What's the deal baby? How's Kisha?

TOMMY

Fucked up... S' up wit' Tionne?

SINCERE

(defensive)

She's straight baby, she's straight...

TOMMY

(smiling devilishly)

Oh, word...Check it out. I seen some shit on TV today. Niggas dropping dead off this shit.

SINCERE

What?

TOMMY

Like Tango and Cash but with no cut.

SINCERE

(uncaring)

Pure D

TOMMY

I'm thinking we should be the next niggas with that.

(CONTINUED)

CONTINUED:

SINCERE

Oh the dope game. Now you want to
fuck wit dope? *

TOMMY

Yo, that's where the moneys at. *

SINCERE

Seems like all you want to talk about
is drugs. God, I got other things
going on besides drugs in my life.
We got to have more than one hustle. *

TOMMY

Listen nigga, and I call you my nigga
cause I got love for you. Yo, there's
no money like dope money. *

SINCERE

Son. You sound stupid right now... *

TOMMY

See, you not even hearing me right
now... Son. I'ma check it out though.
Holler at my man, see whats up. *

SINCERE

Nah, man! I ain't fuckin' with it! *

CAMERA reveals Tommy screams in disgust.

TOMMY

That sounds like wifey talking. You
might as well pack it up now. Fuck,
stay home. Bitches will fuck your
whole shit up. *

Sincere ignores Tommy's words...

TOMMY (CONT'D)

What kind of nigga don't want no
paper? *

SINCERE

How much you think we can make off
that shit? *

(CONTINUED)

CONTINUED:

CAMERA reveals Sincere's face, as the car speeds through the fall leaves on the ground in extreme slow motion...

45 EXT. MERCEDES COUPE -- EARLY MORNING

45

Drive-by.

DISSOLVE INTO:

46 INT. MARK'S HOUSE, BASEMENT, MANGIN AVENUE -- DAY

46

Camera reveals Mark, Sincere, and Tommy as they go through all the money they have stolen the night before. In the background WISE and LAKID (two very young tough guys who idolize and worship Tommy) are getting high while watching an episode of a police show on the television (an old episode Mark has on video tape...)

WISE

(shouting out to Tommy)
Yo Bunds, what's up with putting us
on son?

TOMMY

(continuing to count,
ignoring Wise)
Yo, Mark... This year the Tyson fight
is going to be real right?

MARK

Hell yeah! That's just what a nigga
need right about now. Some
bitches...money, cars, dice...
bitches... MONEY!

SINCERE

That weed too, Son. You can't beat
that L.A. weed nowhere!

Tommy looks over at Wise and LaKid (as they sit and boil up, overhearing older conversations about money and prestige they have yet to experience.) Tommy walks over and sits next to them.

(CONTINUED)

49

50 OMIT

50 *

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51 OMIT

51 *

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52 OMIT

52 *

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53 OMIT

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54 OMIT

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55 OMIT

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56 OMIT

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57 OMIT

57

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58 INT. MARK'S HOUSE, BASEMENT -- DAY

58

Inside the montage, we see Wise, LaKid and a bunch of neighborhood types watching television at Mark's basement. A news flash hits the screen...

NEWSCASTER (V.O.)

*

In Manhattan last night, several masked men successfully robbed the Tunnel night club, shooting eight club managers and security guards, as well as creating a stampede-like riot in which thirty club staff and patrons were seriously injured. Reports estimate the hold up men made off with approximately two hundred and fifty thousand dollars...

59 OMIT

59

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60 OMIT

60 *

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61 OMIT

61 *

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62 OMIT

62 *

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63 OMIT

63 *

(CONTINUED)

CONTINUED:

CUT TO: *

64 INT. STORE, MANHATTAN NYC- DAY

64 *

Camera reveals Kisha as she shops around looking for shoes (followed by three sales assistants... seemingly very happy, dressed impeccably from head to toe... shopping her troubles away). We see many older women seem agitated to see a teenage black female dressed in such expensive clothing. Kisha approaches the counter...

CASHIER

(attempting to hide
her envy)

My! It seems like you've quite a bit
picked out here!

(CONTINUED)

CONTINUED:

KISHA

(with attitude)

Yup! I'm just about finished here!
Maybe you might have that other bag
I ordered sent directly to my house?

CASHIER

(coyly)

Certainly, certainly... Your total
overall comes to three thousand twenty
six fifty. How might you be paying
for this today?

KISHA

Cash.

CAMERA reveals Kisha as she pulls out an envelope filled
with brand new hundred dollar bills to pay the cashier. She
smiles brazenly at the cashier and the other women on line
as she whisks herself out of the store...

65 EXT. STORE, NYC- DAY

65

*

Camera reveals Kisha as she happily walks out of the store
and heads towards her Mercedes SLK convertible, parked at a
parking meter.

We see as she begins to put her packages inside, she spots a
young couple walking hand in hand down the street. The two
seem to be in love as they walk closely together.

The entire scene becomes disturbing to Kisha (feeling as
though money has now become her only joy, no real emotional
content inside her shallow relationship with Tommy)...

66 EXT. LONG ISLAND EXPRESSWAY, DAY

66

CAMERA DISSOLVES into an ECU of a chrome wheel turning, as
Tommy drives down the Long Island Expressway, getting off at
the Dix Hills exit.

67 EXT. LENNOX'S HOUSE ,LONG ISLAND--- DAY

67

We see Tommy as he pulls up in front of a large modern estate.
We see Tommy enter the front yard through an unusually high
black wrought iron fence as he approaches the front door.
CAMERA reveals THREE SNARLING DOGS as they come running across
the lawn, only to greet Tommy with licks instead of teeth.
Tommy knocks on the screen door, as we see an extremely
attractive MIDDLE AGED JAMAICAN WOMAN answer the door.

(CONTINUED)

CONTINUED:

TOMMY

(cordial)

Hello, is Lennox available?

WOMAN

Whom shall I say is calling for
Lennox?

TOMMY

Tom. You can tell him Tommy is here.

WOMAN

Okay, hold on...

Tommy waits patiently while the lady disappears down the
corridor.

68 INT. LENNOX'S HOUSE, FOYER/LIVING ROOM, DIX HILLS DAY- 68 *

Tommy looks around as he stands in the foyer of the house.
CAMERA reveals THREE YOUNGER JAMAICAN GIRLS as they peer
from the kitchen area at Tommy. He flirts a little by acting
like he doesn't notice them at all. A few seconds later the
woman beckons for Tommy.

We see Lennox's home is luxurious, a multi-million dollar
estate. Tommy looks at the intricate statues and fixtures in
this grand house. Secretly he envies Lennox, for having so
much of what he has always wanted: everything.

WOMAN

Come this way, Lennox is in the back.

As Tommy walks in, we see a large den-like living room, in
which several large white leather sofas are located. As
Tommy approaches we see LENNOX (mid-twenties...older than
Tommy, glasses, dark skinned, short, stocky, extremely hard
looking... gangster type, Tommy's mentor in the street game)
as he sits in shorts and a tee shirt watching a cricket match
on a large screen television set. In front of him is a large
bowl filled with bright green Marijuana plants. *

CAMERA reveals he is playing with a high tech looking
television remote control (with digital television screen
inside it).

We see he is very calm, complacent while sitting smoking an
extremely large spliff.

LENNOX

(speaking in a heavy
Jamaican dialect)

What's up Bunds. Have a seat.

(CONTINUED)

CONTINUED:

TOMMY

What's up nigga. Catch you at a bad time?

LENNOX

Nah. Sunday's game day... My private shit... How you nigga?

TOMMY

(looking at Lennox
directly in the eyes)
Shit is alright...I'm really here to see what's up with us?

Lennox looks at Tommy and sees that he wants to talk, so he picks up the remote and turns the TV up louder, so no one else might overhear.

TOMMY (CONT'D)

I need you baby.

LENNOX

For what?

TOMMY

The new shit they talking about on TV.

LENNOX

(disgusted)
Come on, nigga. Get the fuck out of here!

TOMMY

I need to be on, son!

LENNOX

Fuck is wrong with you Bunds, You trying to get dead?

TOMMY

Listen at this... Yo check it out.

LENNOX

You got to wait like the rest of us!
It'll be out soon, don't rush it!

TOMMY

Nah.. no!. I have a plan...

LENNOX

Aint no plan in the world for that right now!

(CONTINUED)

CONTINUED:

TOMMY

Out of town, that's it! We could
pump it O.T.!

LENNOX

Are you stupid? That's the plan...
Out of Town! What, you think of that
one all on your own?

TOMMY

Nigga, it's perfect and I already
got it set up. My mans and them are
out of town now. One of them nigga's
girl is a cop. The project is bugged
out white, black mixed and they ain't
got no official chronic.

LENNOX

And?

TOMMY

This is some NEW shit... Sew it up
like New Jack baby! I know you bout
it nigga. What's the deal?

LENNOX

(laughing)

You out your fuckin' mind! Shit, if
you want to go to the pen, why not
just say so! I'll put that call in
to the feds right now! Let them
know you coming! Tonight!

TOMMY

Yo I thought you was a real dread.
You scared cause you good? Im'a be
taking all the risk, what the fuck!
You a man or a mouse, nigga, what!

LENNOX

Hey, hey! Easy now tiger! Don't
get you carried away! Lemme see
what's up with this shit. You want
so bad to deal out there, fuck it...

We see Lennox take a pull of his spliff...

(CONTINUED)

CONTINUED:

BRAD (CONT'D)
It's your funeral, baby...

CAMERA DISSOLVES TO:

69 OMIT

69 *

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70 OMIT

70 *

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(CONTINUED)

CONTINUED:

71 OMIT

71

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(CONTINUED)

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★
★

CONTINUED:

76 OMIT

76

CAMERA CUTS TO:

MONTAGE SEQUENCE - TO OMAHA WE GO

77 INT. LENNOX'S HOUSE -- NIGHT

77

CAMERA reveals a montage sequence (music extreme...perhaps heavy metal guitar solo, etc.) as we see Lennox front ounces of weed to Tommy.

78 INT. TOMMY'S APARTMENT, KITCHEN -- NIGHT

78

CAMERA reveals Tommy wrapping ounces with saran wrap and vaseline, laughing as he speaks to Knowledge on the phone about the plan.

79 INT. KNOWLEDGE'S APARTMENT -- NIGHT

79

Knowledge laughs in return..

80 INT. SINCERE'S HOUSE, BEDROOM -- NIGHT

80

As his baby sleeps, Sincere is intensely concentrating on a book he is reading entitled "The Message to the Black Youth:

(CONTINUED)

CONTINUED:

A Guide To Africa", written by The Reverend Saviour, from the Church of One God. (a very serious book about discipline, politics, and history...it attempts to use spirituality in order to empower the black youth).

The phone rings and an irritated Sincere is jolted from his studies...it is Tommy...it's time to go to Omaha...

81 OMIT

81 *

82 EXT.KNOWLEDGE'S GIRLFRIEND'S APARTMENT, OMAHA -- DAY 82 *

We see the two as they pull up inside an apartment complex and are greeted by Knowledge. The three use tools to unhook the car's front bumper and unwrap the weed stashed inside of it.

83 INT.KNOWLEDGE'S GIRLFRIEND'S APARTMENT, OMAHA---DAY 83 *

(still inside montage sequence)

Tommy and Sincere begin to prepare bags of weed, mixed with small amounts of the new additive (inside a back room, away from Knowledge). Sincere passes off blocks of weed to Knowledge as he cuts it up at the kitchen table. We see a uniform and badge slowly approach with gun drawn from his rear (unnoticed).

CAMERA reveals it to be Knowledge's GIRLFRIEND (who is a police officer) as she tries to spook Sincere and Knowledge....a practical joke on her way to work.

DISSOLVE TO:

84 EXT. OMAHA PROJECTS--DAY

84

(still inside montage sequence)

CAMERA reveals Knowledge and several younger local workers he has trained (including TWO FEMALE FIENDS, KIMA and BUDDA) as they skillfully serve weed to the fiends (extremely powerful detailed scenario... Kima, 16 years old, Caucasian, wanna be hard, country Ghetto girl, follower... Budda, 15 years old, Caucasian, weed head, drug addict, loves young black guys, New York style).

Camera reveals Kima as she is seen stashing some of Knowledge's work behind his back (stealing).

(CONTINUED)

CONTINUED:

85 INT. INSERT

85 *

CAMERA DISSOLVES as we see stacks of money piling up... *

86 INT. LENNOX'S HOUSE, DIX HILLS, LONG ISLAND --

86

We see Tommy and Sincere, having flown back to New York, as they hand over their first profits from the Omaha scheme; the money they owe Lennox plus large amounts of interest. He smiles as he hugs his two partners (business is good...and everyone is happy...for now.)

87 INT.KNOWLEDGE'S GIRLFRIEND'S APARTMENT, OMAHA -- DAY 87 *

Sincere and Tommy, back in Omaha again, distribute the ever increasing amounts of cash into garbage bags, as an open refrigerator door reveals it is packed with money, not food. Knowledge joins them as they laugh hysterically, celebrating their success.

END OF MONTAGE SEQUENCE

88 EXT.TOMMY'S RENTAL CAR, OMAHA NEBRASKA, DUSK

88 *

CAMERA reveals Sincere, Tommy and Budda as they drive through the rougher, poorer area of the city. *

SINCERE

(to Tommy)

Yo. You ever wonder what your purpose is here?

TOMMY

(sighing)

Shhhh.....Aw shit, here we go!

Camera reveals Budda runs a red light, and speeds down the road...

TOMMY (CONT'D)

(to Budda)

Keep going, keep going. Fuck that. *

SINCERE

Yo, I'm serious. A nigga has to know his purpose

TOMMY

It's MONEY nigga! Why the fuck you can't see that?...You always acting like it's gotta be something else to this shit. What the fuck, is you a homo now? *

(CONTINUED)

CONTINUED:

SINCERE

Son. There has got to be more to
it. Mad nigga's got paper, so what?!

(CONTINUED)

CONTINUED:

TOMMY

(half-laughing)

You fucking crazy yo. Alright wait to Ox hits me with the bricks of this new shit. Peep how the flow come in betcha jump back on my dick.

SINCERE

This book I'm reading has a LOT to say about the choices we make. I been thinking more and more about all of this.

TOMMY

Cone on with the bullshit. You think another motherfucker think he know what you need to do. There ain't NO purpose. You're born to die. In the meantime get money. Fuck a book.

CAMERA reveals the two as they drive past a corner store/barber shop owned by the local drug dealer as we see a CREW gambling (playing dice) out front.

89 EXT. BIG'S BARBER SHOP, OMAHA NEBRASKA---DUSK

89

THUG #1

(standing up, shaking
dice)

Yo BIG, there go them niggas right there!

CAMERA reveals BIG (22 years old, dark skinned, wanna be tough guy, neighborhood drug kingpin.... a Player hater, compared to Tommy, he is strictly a small time hustler) as he stands up to look at Tommy's car drive past. We see a look of jealousy as he watches on...

90 EXT. TOMMY'S CAR --- DUSK

90

*

SINCERE

Whatever... that's YOU. Me...
There's more than this for me.
I'm not trying to be wilding my whole
shit. I NEED something else right
now. If you don't stand for
something, you'll fall for anything!

TOMMY

(laughing)

Yeah? Well...

(MORE)

(CONTINUED)

CONTINUED:

TOMMY (CONT'D)

Shit is lovely for me. I'ma stop
when I'm dead, end of story. Be a
LEADER. That book is fuckin' your
head up.

SINCERE

Nigga, when was the last time you
read ANYTHING?

TOMMY

NEVER! Motherfucker, what you need
to start thinking about is your SEED!
Shorty can't eat no books!

SINCERE

(after a long pause)

Whatever, I just need to figure this
shit out.

TOMMY

(patronizing)

Alright, go home... I know you're
scared.

We see Budda speeds through a second red light, as Sincere
panics slightly...

TOMMY (CONT'D)

(to Budda)

Take it.

SINCERE

Yo, did you not see that fucking red
light?

TOMMY

(arrogantly)

You think I give a fuck about a red
light. These faggot cops can't touch
me. I'm speeding, smoking weed,
whatever... fuck it! That's me!
Untouchable!

Tommy runs a third red light, as we see a hidden parked
Police squad car nearby. Strangely enough, the police don't
pursue him.

Tommy pauses for a second (staring at Sincere intensely),
before he speaks again...

(CONTINUED)

CONTINUED:

TOMMY (CONT'D)

Yo remember this: (starts laughing)
Allah WATCHES who HE wants to watch!
Know what I'm sayin'!

SINCERE

(sarcastically
attempting to
understand)
Allah watches...

TOMMY

(interrupting Sincere)
He could bless who HE wants! You
got nuttin to do wit that! You can
look at me and Knowledge like we
wrong. Nigga's is still here, all of
that, all of that...Whatever. Nigga's
still here... Out here! Living.

Tommy and Sincere pause for a second...

TOMMY (CONT'D)

(attempting to hold
back his laughter as
he speaks)
The only question is...for HOW LONG!!!

Tommy and Sincere laugh together.

DISSOLVE TO:

91 EXT.BIG'S BARBER SHOP, OMAHA, NEBRASKA ---DUSK

91

THUG #2

Nigga's say they got mad sales.

THUG #3

They got fiends leaving across town
to get they shit!

92 OMIT

92

*

DISSOLVE TO:

93 EXT. BIG'S BARBER SHOP --- DUSK

93

Big's face as he intensely watches the tail bumper of Tommy's car drive past.

94 OMIT

94

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95 OMIT

95

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96 OMIT

96

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(CONTINUED)

CONTINUED:

97 INT. TOMMY'S TOWNHOUSE, OMAHA NEBRASKA---DAY

97

Tommy is set up in a very modern, clean townhouse on the outskirts of Omaha, since their business has become more stable and prosperous. The apartment has barely any furniture, since Tommy comes to town to work not to live...

CAMERA reveals Tommy speaking on the phone with Brad.

TOMMY

What's the deal baby, what we looking at?

98 INT. LENNOX'S HOUSE, BEDROOM, DIX HILLS--- DAY 98

CAMERA reveals Lennox watching T.V. eating a large bowl of cereal while speaking to Tommy on a speaker phone...

LENNOX

(jokingly)

You about to be on COPS: live in Omaha, Nebraska!

TOMMY (O.S.)

I know, I know...shit is kinda hot right now. Nigga's don't listen! They don't know that's just how niggas get knocked. Mad nigga's too. I might have to bounce for a minute...

LENNOX

Well, stay put till Friday. I got a surprise for you!

99 INT. TOMMY'S TOWNHOUSE, OMAHA NEBRASKA --- DAY 99 *

TOMMY

(suspicious, but still jokingly)

Surprise! For me!! Don't tell me you got the shit!

LENNOX (O.S.)

There's a ticket for you at the airport.. The two of us are going on a little vacation...

100 INT. KIMA'S CAR, OMAHA NEBRASKA---NIGHT 100

CAMERA reveals Kima and Budda as they get high while parked in a liquor store alley... late night. We see several feet creep towards their door. When she looks through the rear view mirror she sees THREE HOODED MEN (dressed the same as Tommy's crew was at the Palladium). As she focuses on the men...they shoot through the windshield and hit Kima...

Budda screams as the three men rush inside the car and drag the two girls out. A wounded Kima is then stripped of her clothing and forced onto her knees. Budda is made to watch at gunpoint as Kima is brutally sodomized, before being shot in the face.

Budda is also then shot in the back. The two girls are then dragged and thrown into a garbage dumpster...naked, bound and gagged, (WAS IT TOMMY? MAYBE BIG AND HIS CREW?).

101 EXT. PLANE TAKING OFF --- DUSK

101

CAMERA DISSOLVES into another slow motion airplane take off at sunset... (as we hear Brad's laugh in the fading distance)

102 EXT. BEACH FRONT, CAP JALUCCA RESORT, BRITISH W.I. -- DAY 102

CAMERA cuts onto a CU of Tommy as he emerges from underwater to reveal his POV of this magnificent and exclusive island resort. In the distance we see Brad on the beach with an incredibly BEAUTIFUL YOUNG JAMAICAN GIRL (bikini clad, French Riviera style) laughing at Tommy's inability to swim with his BEAUTIFUL BLACK/ASIAN PARTNER.

TOMMY

(to Brad)

Fuck you coconut!

BRAD

Ha, hah! Why is it nigga's never can swim? You won't take a swimming lesson to save your life!

The Asian girl drags Tommy to shore (at least to where he can stand up), as Tommy chases her for laughing at him back up top. The two crash on the sand next to Brad.

TOMMY

(while tickling the girl)

Son. I have to hand it to you. You are definitely doing it!

BRAD

Its just life baby. You have to learn how to enjoy shit. You never know when you're time is up!

The two women tell Brad and Tommy they are off to the showers, leaving the two to watch the sun go down and talk...

103 EXT. BEACH FRONT, CAP JALUCCA RESORT, BRITISH WI, SUNSET 103

TOMMY

It seems like shit is right. I can feel how on it's about to be. It's in the air, son.

(CONTINUED)

CONTINUED:

BRAD
(pausing for a moment,
staring at Tommy
dead serious)
Listen. Money comes and goes. It's
who your friends are that matters
most. Are you ready to get some
REAL

TOMMY
(smiling)
I can't wait.

BRAD
(smiling back)
Good. We've got one more place to
celebrate before we head home...

104 INT. SINCERE'S HOUSE, LIVING ROOM, ST. ALBANS, QUEENS, DAY 104

CAMERA reveals Sincere as he kicks open the door to his house, arms filled with presents.

SINCERE
(yelling)
T! Tionne! You home? Yo T!

Upon hearing no response a disappointed Sincere lays his gifts onto the couch and walks upstairs to the bedroom to unpack.

105 INT. SINCERE'S HOUSE, BEDROOM --- DAY 105

As he reaches the bedroom, CAMERA reveals a blinking message in the answering machine. He plays back the messages to hear several silly messages (including two he had left telling Tionne of his return). As he begins to walk away...

DIGITAL ANSWERING MACHINE
You have no new messages, three saved
messages!

CAMERA reveals a suspicious Sincere as he plays back the old messages to hear a young unknown male voice leave a disturbing message.

106 INT. TOMMY'S TOWNHOUSE, OMAHA NEBRASKA---NIGHT 106

SUPERIMPOSED ON SCREEN: ONE WEEK EARLIER

FLASHBACK: CAMERA swish pans backwards to seven days earlier, as we see Tommy at his townhouse in Nebraska, getting high

(CONTINUED)

CONTINUED:

with many young hoods, Kima, and Budda, as they watch a popular television talk show.

We see the topic is Women Cheating On Their Boyfriends Who Cheat With Their Girlfriend's Girlfriends. The entire situation revolves around an extremely pathetic argument that two girlfriends are having about a mutual boyfriend.

MARK

See that's how Kisha got you Bundy!
Next time she catches you fucking
one of her friends, she's going
nationwide, son!

Tommy and the entire crew laugh hysterically as the situation breaks out into a brawl on the live television (extremely sad state of media affairs).

TOMMY

Nah, that ain't me, son. That's
that nigga! Always running home to
his bitch! Know what I'm sayin!
Here, watch this. I'ma fix that
nigga.

CAMERA reveals Tommy stumbles over Kima towards his cell phone, picks up and dials Sincere's house.

We see Tommy as he pretends that he is a strange guy leaving a message on Sincere's machine for Tionne.

TOMMY (CONT'D)

(completely drunk)

That oughtta teach that nigga!

107 INT. SINCERE'S HOUSE, BEDROOM---PRESENT DAY

107

CAMERA swish pans back into the present...

Sincere (now starting to doubt his own girl, remembering Tommy's warning) begins to have disturbing thoughts, as he angrily finishes unpacking.

108 INT. MERCEDES LIMOUSINE, KINGSTON, JAMAICA--SAME DAY

108

CAMERA reveals Brad and Tommy as they ride through the rugged streets of Kingston Jamaica.

BRAD

(to Tommy)

This is where it all starts...as a
rude boy in these mean streets.

(CONTINUED)

CONTINUED:

Tommy listens while watching the people in the naked city. CAMERA reveals the heart of the ghetto visually, inside Jamaica. The people are extremely poverty stricken, health conditions are inhuman... violence is everywhere, it has become a way of life for the youth, who witness murder on a daily basis...

BRAD (CONT'D)

It's become impossible to escape this place. The people here don't have shit. Only music and culture keep happiness alive!

As Tommy listens to Brad, he watches a group of poor young Jamaicans chase after the expensive limousine. The kids make believe they are shooting into the windows (directly through the tinted windows, into Tommy's face... as he stares on) with their automatic pistols. Young rude boys in the making...

BRAD (CONT'D)

But we are here to celebrate... the rebirth of Kingston's finest...me!

CAMERA reveals the two laugh whole heartily, as we see Tommy turn to speak...

TOMMY

What's up for tonight?

BRAD

Tonight we go to Super D's... I'ma show you a true Jamaican party!

CUT TO:

109 EXT. SUPER D'S PARTY, KINGSTON, JAMAICA---NIGHT 109

CAMERA reveals it is nighttime in Kingston Jamaica. A huge outdoor concert is underway. We see hundreds of young people as they dance in a trance like state in the courtyard. CAMERA reveals large speaker walls that play the reggae music loud enough to be heard a mile away. We see Brad, Tommy, and associates as they drive up the road towards the sound.

We see people everywhere as they pull up and walk into the courtyard. There is a large stage where the DJ is working the crowd.

Brad watches as Tommy is mesmerized at how tribal-like the entire event seems. Rude boys everywhere look on at the outsider, but give Brad much respect. Everyone is in a daze.

(CONTINUED)

CONTINUED:

BRAD

(to Tommy)

Big difference a party here and in the States, huh?

TOMMY

(mesmerized)

Major! You could never have this back home without problems. How is it here?

BRAD

Niggas run shit here. Major niggas.

CAMERA reveals Tommy as he watches several roughneck girls dance together...

TOMMY

(to himself)

Shit is for real Kingston!

BRAD

(pausing for a second,
watching Tommy)

Let me show you this...

CAMERA reveals the two as they walk across the courtyard over to where many people are seated.

BRAD (CONT'D)

(to Tommy)

Look there... you see that kid lighting his spliff?

CAMERA reveals a strong, wiry looking YOUNG JAMAICAN RUDE BOY (wearing an incredible diamond pendant and bracelet, surrounded by young rude boys).

TOMMY

Yeah...

BRAD

(very seriously)

They call him SOSA, he runs all rude boys here in Kingston. His crew, the Black Hand, run all drugs here, they got a major tie in to London. They are the most feared ever to run in town. In two months, he is about to be the sole supplier of your special shit to the New York. He about to have the whole city sewn.

(MORE)

(CONTINUED)

CONTINUED:

BRAD (CONT'D)

Not one in Jamaican in Kingston can touch him, for fear of losing their families lives. It has to be an outsider...

CAMERA reveals Tommy as he stares intensely at Sosa, his entourage, his eyes...

Suddenly, the music stops, and a live M.C. stands on the stage introducing live musical talent. The entire crowd cheers/applauds as the spotlight is turned onto the main stage...

BRAD (CONT'D)

(intensely)

With him gone, a new nigga could easily get control of that connection. We talking New Jack City for real.

As Tommy watches on intensely, a local reggae artist takes the stage and sings.

CAMERA dissolves into...

110 INT. SINCERE'S HOUSE, BEDROOM---NIGHT

110

CAMERA reveals Sincere as he slowly slides into bed next to a sleeping Tionne (attempting not wake her up). The television is on, but the volume is low...

Sincere then pokes at her little by little...

TIONNE

(asleep)

No!

Sincere pokes at her some more...

TIONNE (CONT'D)

Tomorrow, we'll do it tomorrow!

CAMERA reveals Sincere laughs a little bit...

TIONNE (CONT'D)

(as she rolls over,
half asleep)

Baby, where you been, I tried to
beep you when I got home...

Tionne immediately rolls into his arms before he can utter a word.

(CONTINUED)

CONTINUED:

SINCERE
(whispering, trying
hard to sound normal,
unsuspecting)
I was just taking care of a little
business. That's all. Running around
and shit. *

TIONNE
(still asleep)
Lonely. I missed you. *

SINCERE
(very sweetly)
Yeah, you missed me, huh? I missed
you too. I missed you so much I
followed you tonight. *

TIONNE
(asleep, not hearing
correctly)
Huh? What? *

SINCERE
(whispering)
Nah, I'm just joking. So where were
you tonight? *

TIONNE
I went baby shopping with Kish. *

SINCERE
(trying hard to sound
sweet, not suspicious)
Kish, huh? Shopping Huh?... T,
you love me right? *

TIONNE
Yeah... *

SINCERE
You would never cheat on me right? *

TIONNE
(still asleep)
Nah. I love you and shit... and I
miss you and shit... *

CAMERA reveals Tionne has fallen asleep as we see a satisfied,
but still suspicious Sincere.

CAMERA reveals his focus change as he listens to yet another
news bulletin being broadcast:

(CONTINUED)

CONTINUED:

NEWS CASTER (V.O.)
Authorities and Federal agriculturists report a new study now shows that in the last three years, the earth's cultivating process has been so hindered by nature that it now suffers from a 65% loss of productivity.

The newscaster seems but a slight murmur, as Sincere is lost in thought.

111 INT. SOSA'S HOUSE, KINGSTON, JAMAICA---DAY

111

CAMERA reveals Sosa's home (a large villa in the mountains overlooking all of Kingston. We see many rude boys in the household (playing cards, dominoes, women, music playing, etc.). Everyone is eating from a large banquet like table, getting drunk... while security types eat, but remain watchful for intruders.

We see a BEAUTIFUL YOUNG GIRL as she grabs a six pack of Guinness beer and walks throughout the ruckus towards the stairs. CAMERA reveals the girl as she walks up onto a large bedroom/ living room area, in which we see Sosa lying atop a large bean bag-like bed with four black pitbulls feeding them jerk chicken with hot spices.

We see he is watching a movie on a large projection screen (with projector and all). As the girl attempts to lie down next to him, we see he is totally anti-social (extremely pissed, yells at the girl ferociously).

As she leaves the room, we see he turns the volume up. As he watches the movie intensely, we see his dogs howling, obviously very sick and on the verge of death.

As Sosa realizes what's happening to his dogs, he also begins to feel sick/ dizzy himself.

He knows that something terrible is happening...

CAMERA reveals the various areas of Sosa's house (all Sosa's bodyguards, entourage lie dead.)

Suddenly, we see the dogs get shot one by one...

After a few seconds, CAMERA reveals Sosa, as he recognizes the hit, far too late, as the movie he is watching is too loud and he is far too sick to scream for help.

We see Sosa as he turns and stares into the barrel of an automatic pistol and his killer is revealed to be Tommy.

(CONTINUED)

CONTINUED:

Sosa, weakened and delirious, attempts to taunt a stone-faced Tommy. Tommy pauses for a brief moment before squeezing the trigger and emptying his automatic into the Jamaican.

MONTAGE SEQUENCE: OMAHA RAID

112 OMIT 112 *

113 EXT. OMAHA PROJECTS -- DAY 113

CAMERA reveals Mark as he is shot in an escape attempt (after shooting and killing a Federal agent)

114 INT.KNOWLEDGE'S GIRLFRIEND'S APARTMENT, OMAHA -- DAY 114 *

CAMERA reveals the Feds as they raid Knowledge's girlfriend's apartment, arrest his police officer girlfriend, and capture the entire stash of weed, money and guns. *

115 OMIT 115 *

116 OMIT 116 *

117 OMIT

117

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118 INT. SURVEILLANCE VAN -- NIGHT

118

*

CAMERA reveals THREE AGENTS as they carefully listen in on a
phone call.

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*

CUT TO:

119 OMIT

119

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SWISH PAN:

120 OMIT

120 *

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(CONTINUED)

CONTINUED:

121 OMIT

121

122 OMIT

122

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*
*

123 OMIT

123 *
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*
*

124 EXT.TOMMY'S APARTMENT,JAMAICA ESTATES,QUEENS--NIGHT 124

In Queens, Federal attack vehicles seal off the entrance ways to Tommy's block...they systematically unload their vehicles and approach his front door.

125 INT.TOMMY'S APARTMENT,KITCHEN, JAMAICA ESTATES, 125 *
QUEENS--NIGHT

We see an unsuspecting Kisha...dressed in a bra and panties, hair in curlers and face mask on, completely caught off guard as the doorbell rings...

KISHA
(sweetly, answering
the doorbell)
Who?

FEDERAL AGENT #2
(poised at the door)
Police ma'am, would you open up your
door?

126 INT.TOMMY'S APARTMENT,JAMAICA ESTATES,QUEENS--NIGHT 126

Before Kisha can fully respond to the agent, the federal agents break down the door, tackle a horrified Kisha on the kitchen floor, and subdue her with force. (200 pound male and female agents, knee her in back, and pull her hair). They scream brutally:

(CONTINUED)

CONTINUED:

FEDERAL AGENT #2
Where is he, where's TOMMY!

CUT TO:

127 INT/EXT. MERCEDES CONVT, GRAND CENTRAL PKWAY, 127 *
QUEENS --- NIGHT

We see Tommy as he quickly speeds down the parkway, driving a brand new Mercedes convertible (SLK 1997), feeling as if he owns the world (did what he had to do, money is right, everything's right...)

128 INT. INTERROGATION ROOM, POLICE STATION, OMAHA-- 128
SAME NIGHT

CAMERA reveals the police as they question Knowledge about his activities in Clinton Gardens. Knowledge pretends he knows nothing.

* The entire scene is dramatized utilizing a Ghetto operetta, to illustrate the singing of Knowledge to the Feds, or possibly the intensity/ silliness of the interrogation? The entire scene is set to music.

The Feds kindly inform Knowledge that a local drug dealer by the name of Thomas A.K.A. BIG Wilson had allegedly dropped Knowledge's name in the hat.

Furious, Knowledge remains calm, and tells them nothing...

129 EXT. TOMMY'S APARTMENT---SAME NIGHT 129

Tommy's worst nightmare is realized when he approaches his house and sees his whole neighborhood blockaded by Federal vehicles. Tommy immediately puts the car in reverse and speeds away knowing full well that the Federal Welcome Home Party is for him.

130 INT. HOLDING CELL, POLICE STATION, OMAHA NEBRASKA-- 130
NIGHT

CAMERA reveals an intense scenario as a furious Knowledge picks up the cell block pay phone and makes a call (extremely dramatic, theatrical...lights dim as the phone rings).

131 OMIT 131 *
*

(CONTINUED)

CONTINUED:

132 INT. HOLDING CELL, POLICE STATION, OMAHA NEBRASKA 132
NIGHT

KNOWLEDGE

Peace Sha.

SHAMEK (V.O.)

Knowledge Born...What's the science
baby?

KNOWLEDGE

Problems, nigga.

SHAMEEK (V.O.)

Nothing the God can't solve. What's
the resume?

133 OMIT

133

134 INT. HOLDING CELL, POLICE STATION, OMAHA NEBRASKA --134
NIGHT

KNOWLEDGE

BIG...some fake ass nigga out here.
The motherfucker dropped a dime on
me and Bunds. I might not even see
the light.

SHAMEEK (V.O.)

Enough said. One Hundred.

KNOWLEDGE

One.

DISSOLVE TO

135 INT. SINCERE'S HOUSE, LIVING ROOM---SAME NIGHT

135

CAMERA reveals an exhausted Sincere as he walks in the door.

TIONNE

(frantic)

What happened! I've been fucking
beeping you all day!

SINCERE

I lost my pager.

TIONNE

Did you hear about the shoot out at
Jones Beach? Sin, did Tommy do that?

SINCERE

(slightly dazed)

Nah, I was there, them niggas didn't
have nothing to do with it.

TIONNE

(now pissed off)

Sin, don't lie to me, please! I
can tell something's happened!

SINCERE

(stuttering)

Why? What are you even talking about?

TIONNE

Tommy has been calling here frantic
looking for you every fifteen minutes
for the last two hours. I think
he's parked around the corner or
something. I'm scared Sin, tell me
what's happened!

SINCERE

I don't know...

Suddenly the phone rings....

SINCERE (CONT'D)

(answering telephone)

Yeah.

TOMMY (V.O.)

Yo! It's me, Nigga... fuck you
been at!

(CONTINUED)

CONTINUED:

SINCERE

Fuck I been at? What's the deal,
son? What's going on?

*
*

136 INT. TOMMY'S MERCEDES, LINDEN BOULEVARD, QUEENS -- 136
NIGHT

TOMMY

(on telephone)

I'm around the corner. I'll be there
in a minute.

*
*

137 INT. SINCERE'S HOUSE, LIVING ROOM, QUEENS -NIGHT 137

SINCERE

(to Tionne, as he
hangs up the phone)

Alright. He's coming by... but DON'T
WORRY! I'm not going anywhere, I
just want to see what's happening.

*

138 EXT. SINCERE'S HOUSE---SAME NIGHT 138

CAMERA reveals Tommy pulls up and parks out front as the two
sit on Sincere's front stoop...

SINCERE

What's the deal, son?

TOMMY

(frantic)

Son. The Feds hit us today. They
scooped Mark and Knowledge out there
and they're in front of my fucking
crib right now! They probably got
Kish!

*
*
*

SINCERE

(feeling remorse)

Damn, son.

TOMMY

The stupid mother fucking Knowledge
IMMEDIATELY calls my crib from out
there. Now the feds are all over
the place.

*
*

SINCERE

(playing devil's
advocate)

Are you sure they're feds?

*

(CONTINUED)

CONTINUED:

TOMMY

Motherfucker I know the feds when I
see them.

Just then, Tommy comes to a fatal realization, as he stares
Sincere in the eyes

SINCERE

You might just be paranoid.

TOMMY

Hold the fuck up. You mad calm for
a nigga that's supposed to be on the
run. Why the fuck they ain't raid
your crib?

SINCERE

(suspiciously)

Now you think I gave you up. Fuck
out of here man. Get your head right.

The two stare at each other for five seconds... COULD SINCERE
BE A FED? WAS TOMMY BEING PARANOID? HOW COME SINCERE WASN'T
RAIDED THEN?

Suddenly Tommy's pager goes off...

TOMMY

(looking at his pager)
Shit!

SINCERE

What is it?

TOMMY

That's Kish, 911!

SINCERE

Here, call her back!

TOMMY

I need a fucking payphone.

Tommy puts his suspicion behind him (for now), and heads
with Sincere down the block...

139 EXT. LINDEN BOULEVARD---SAME NIGHT

139

CAMERA reveals the two as they walk (at an accelerated pace
down the Boulevard, towards a pay phone).

(CONTINUED)

CONTINUED:

TOMMY

I can't believe this shit. Kish
probably scared to death.

(CONTINUED)

CONTINUED:

SINCERE

Try to relax, God. Think
positive...think.

*

TOMMY

Right, right! What the fuck! Fuck!
All the money is on the street. Too
hot to go back. Damn.

*

*

*

CAMERA reveals Tommy's pager as it goes off again.

TOMMY (CONT'D)

That's Kish again!

140 EXT. CORNER PAYPHONE, LINDEN BOULEVARD---SAME NIGHT 140

Tommy races to the payphone at and dials the number
immediately.

Sincere looks around at all of the strange THUGS that are
out on the Boulevard...their faces (none of them recognize
Tommy...they all stare at his erratic behavior, not quite
knowing what to think of it).

We hear Kisha as she answers the phone (very low, over Tommy's
earpiece)...

TOMMY

Yo Kish. Kish... What's up? Not
far, why? Why, what happened, what's
up? You sick? What's going on?
Alright I'll be right there!

*

*

*

CAMERA reveals Tommy slams the receiver down...

SINCERE

What's up?

TOMMY

(trying hard to remain
calm)

Yo, they got her!

*

SINCERE

How you know?

TOMMY

She says she's sick, she wants me to
come home.

*

*

(MORE)

(CONTINUED)

CONTINUED:

TOMMY (CONT'D)

She don't even talk like that.
They're probably standing right next
to her.

*
*

The entire conversation to be extremely intense. As the intensity increases...we see flashing lights in the distance....Far down the Boulevard, slowly coming towards them...

SINCERE

You can't go home right now. That's
dead! Let's get out of here so we
can think.

*
*
*

We see Tommy is in a daze, as he tries to be clear and think of what to do. Sincere's voice and other street sounds begin to blend in together in Tommy's mind, creating a constant noise like environment. In the distance a low pitch siren sound can be heard coming closer.

Suddenly Tommy sees the lights coming down the Boulevard and (seeing a hot flash of himself being taken away in a federal van) believes the Feds are on his trail and immediately sprints top speed down the block.

SINCERE (CONT'D)

(yelling)

Tommy! Tommy wait! Tommy...it's
just fire trucks! Tommy!

After running almost a full block, Tommy realizes what Sincere is saying and slows down (adrenaline pumping, Tommy is petrified).

DISSOLVE TO:

141 EXT. SINCERE'S DRIVEWAY---SAME NIGHT

141

*

We hear Tommy's voice and Sincere's voice. We see bags filled with guns and money come out of Tommy's trunk, as Tommy gives Sincere instructions:

TOMMY'S VOICE

Fuck it yo, take what we got and
hold it down at your nephew's crib
in Jersey. Take the car, its new,
so niggas ain't going to know it's
mine.

*
*
*

SINCERE'S VOICE

Alright. I got you.

(CONTINUED)

CONTINUED:

TOMMY'S VOICE

I got to get out here. No dough for
Ox. Tell Kish what's up. Look out,
hold me down.

SINCERE

No doubt. Don't worry about it.
I'ma see you...

Sincere pauses for a second (remembering what happened earlier
that day).

SINCERE (CONT'D)

I forgot to tell you. Justus got
shot today at the Greek fest. The
nigga had just came home.

TOMMY

(pausing for a second)
When it rains...Niggas get wet.
(getting out of the
car)
You the only nigga I got in my corner.
Don't cross me.

SINCERE

One.

142 OMIT

142

FADE TO BLACK.

MONTAGE SEQUENCE -RAINY DAYS

143 INT. TOMMY'S APARTMENT, QUEENS, LIVING ROOM ---NIGHT 143

CAMERA reveals a montage of imagery, as we see Kisha at
Tommy's apartment being questioned/interrogated by the Feds
(in handcuffs)

144 EXT. ATLANTA, VIRGINIA HIGHLANDS, HOUSE -- DAY 144

Establishing shot of Tommy's new house in Atlanta Georgia,
in the Virginia Highlands area... *

145 INT. BIG'S BARBER SHOP, OMAHA NEBRASKA---DAY. . 145

CAMERA reveals Big's shop as a thug comes walking through,
towards the back, enters Big's office and interrupts Big's
telephone call.

BIG

(on the telephone)

...nigga's everywhere know Big,
baby...what's wrong with you? Bitch,
you better recognize a willy when
you taste one!

THUG #1

Big, listen at this

BIG

(hanging up the phone)

I'll call you back. Nigga what!
What is it!

THUG #1

Bust this...Niggas say some new kid
came through Omaha today. Nigga's
say he got Pennsylvania license
plates...pulling up everywhere talking
to every nigga.

BIG

So what? If he ain't selling, so
what?

THUG #1

So he's telling nigga's he wants to
meet Big! He's saying mad niggas in
Pennsylvania know your name and he's
trying to get with Big!

BIG

(thinking twice now)

This nigga's by himself?

THUG #1

By himself. Clown nigga too...but,
he is flossing MAJOR chips, Rolex,
everything. Nigga's just didn't try
an clown him cause they wanted to
hear if he was with you!

(CONTINUED)

CONTINUED:

BIG
Clown nigga, huh.

THUG #1
Retarded if you ask me...niggas got
him out front of the store right
now!

BIG
(surprised)
Right out front?

146 EXT. BIG'S BARBER SHOP, OMAHA NEBRASKA---SAME DAY 146

CAMERA reveals Big as he walks outside and sees a TALL, THIN, YOUNG MALE out front of the barber shop talking up a storm to a CROWD OF YOUNG LOCAL THUGS (Shameek, 18 years old...his mannerism is confusing, he seems to have everyone in a daze...extremely shrewd...too shrewd for the country boys to pick up on).

SHAMEEK
(to Big as he approaches)
Is that that nigga? Is that the illest nigga in Nebraska? Is you bout bout boo?

BIG
Fuck are you?

SHAMEEK
What's up partner! My name is Ike-love. Niggas in Penn heard mad shit about you, everybody!

BIG
And? So what?

SHAMEEK
(being sarcastic)
Whoa! Easy Cowboy! I just wanted to come down and see if we could do something, I brought you a gift and the whole nine!

BIG
We don't fuck with out-of-towners, especially silly motherfuckers like you!

(CONTINUED)

CONTINUED:

SHAMEEK

Alright, that's peace baby...whatever.
You don't have to get carried away
and shit. Damn. Can't a nigga try
to get down? Can't a nigga get a
drink, see some bitches, something
since I came all the way down?

CAMERA reveals that Shameek's good spirit and persistence
finally causes the screwfaced thugs to smile and laugh a
little at him.

Big peeps the knot - like bulge in his pocket, his jewelry,
his Rolex and looks at his other Thugs, giving them the eye
as if they know they are to stick him tonight.

SHAMEEK (CONT'D)

(towards the thugs
laughing)

Oh ya'll laughing at niggas now?
Niggas is funny to ya'll huh?

BIG

Nah, nah. Peace Ike...or whatever
your name is. Fuck it. We'll meet
you at the Pussy lounge tonight for
some drinks. We can talk there about
whatever!

SHAMEEK

(smiling)

Ahh! That's what niggas is talking
about. I roll dolo from state to
state! I'm just trying to link with
whoever's getting cheese like me.
We goin' drink...It's on me

147 INT. QUEENS COUNTY CORRECTIONAL FACILITY-DAY

147

CAMERA reveals Kisha as she is called out of her cell (having
posted bail). We see Tionne in the waiting room as a
traumatized Kisha bursts into tears when she sees her.

She is moved by Tionne's friendship...Kisha thought she was
completely alone in the world.

148 INT. TOMMY'S APARTMENT, DINING ROOM, ATLANTA
GEORGIA-- NIGHT

148

Tommy has moved into the Buckhead district of Atlanta Georgia,
into a simple, yet stylish condo apartment.

(CONTINUED)

CONTINUED:

CAMERA reveals Tommy as he bags up ounces of marijuana into dime and nickel bags. We see LaKid and Wise are both down in Atlanta as well, Tommy is putting together a new team (using all of his resources to stay in control).

The telephone rings, as LaKid picks up and...

LAKID

(to Tommy)

Son...It's Knowledge.

TOMMY

(pissed)

What the fuck! How he got the number? *

LAKID

I don't know. He's asked for you...
what do you want to do? *

Tommy snatches the telephone...

TOMMY

(coldly)

What! *

149 INT.HOLDING CELL,FEDERAL PENITENTIARY,OMAHA
NEBRASKA --- NIGHT

149

KNOWLEDGE

Fuck do you mean, what! What the
fuck is up with that fucking bail
money! *

150 INT. TOMMY'S APARTMENT,DINING ROOM, ATLANTA
GEORGIA -- NIGHT

150

TOMMY

(pissed, but still
cordial)

Who the fuck you think you're talking
to? It's your fucking fault I'm on
the run. Told you don't call the
crib from the spot. How you get
this number?

151 INT.HOLDING CELL,FEDERAL PENITENTIARY,OMAHA
NEBRASKA --NIGHT

151

KNOWLEDGE

(also cordial)

Your bitch gave it to me. You dumb
ass nigga, that's my word! If you
don't get that fucking bail money,
nigga you gonna see what time is it.

*

*

152 INT. TOMMY'S APARTMENT, ATLANTA GEORGIA -NIGHT

152

Tommy pauses for a second...

TOMMY

That's your word? Nigga suck my
dick.

*

*

Tommy hangs up on a furious Knowledge

WISE

Yo, what's up with Knowledge?

TOMMY

(coldly)

Fuck that nigga. Roll up.

*

153 EXT.PUSSY BAR NIGHTCLUB,OMAHA NEBRASKA--SAME NIGHT 153

We see it is raining outside, as we see many cars parked at
the local strip club...

154 INT. PUSSY BAR NIGHTCLUB, OMAHA NEBRASKA --NIGHT 154

CAMERA cuts to Shameek as he laughs hard and loud (seemingly
drunk) with the entire Omaha crew. We see strippers
everywhere, as they shamelessly give lap dances to everyone
in the crew. The entire party gets wild as Big and his
thugs scheme on how they plan to rob the outsider...

BIG

(to the bartender)

Bartender, one more for my nigga,
here!

(CONTINUED)

CONTINUED:

SHAMEEK

Yo thanks, BIG. Word up. You really
know how to show a nigga a good time,
word life!

The girls look on in amazement as Shameek drinks an impossible
amount of alcohol, without passing out.

Big secretly pours a powdered mickey in one of Shameek's
drinks (unknowingly, Shameek drinks up).

SHAMEEK (CONT'D)

(over-exaggerating)

Ahh! That sure hit the motherfucking
spot!

BIG

Now what say we go and take some of
these bitches over to the spot for
some privacy?

SHAMEEK

Alright, alright that's peace.. But
listen... lemme bark at you for one
quick second before we bounce.

Big motions for his crew to leave...he will be outside
momentarily with Shameek.

BIG

What's the deal?

SHAMEEK

Niggas just want to show a little
appreciation for how niggas is looking
out, you know what I'm sayin! I
told niggas had came down here to
holler at niggas, you know what I
mean. I brought niggas a gift from
my man.

BIG

(have forgotten)

Oh, yeah, you're man! Who's that
again?

SHAMEEK

(slowly beginning to
feel the effects of
the drugs)

My man Knowledge.

(CONTINUED)

CONTINUED:

BIG
(laughing)
Knowledge? Knowledge? Who's
Knowledge?

SHAMEEK
(coldly, now realizing
he's in trouble)
Knowledge Born.

Shameek pulls out an automatic pistol from his lower back and fires a shot at point blank range directly into Big's mouth.

As Big's crew turns around to retaliate, we see Shameek as he skillfully pulls out an additional automatic pistol (feeling hazy, eyesight fading) and begins to murder each of Big's crew one by one (wild west gunslinger style).

155 EXT. PUSSY BAR NIGHTCLUB, OMAHA, NEBRASKA --NIGHT 155

As local police appear on the scene..., Shameek staggers out of the club and tries to escape...

Before he can escape, the police open fire on Shameek and an explosive shoot out begins... Fighting the effects of the mickey Shameek makes it to his parked getaway car as a young accomplice peels away with Shameek safely in the car. (As they escape, we see Shameek quickly lose consciousness...the scene fades to black)...

156 INT. JERK CENTER RESTAURANT, KINGSTON JAMAICA-- 156
NIGHT

CAMERA reveals a small, very dark, seedy restaurant/ bar in Kingston, Jamaica.

* The entire scene is set to music... very eerie, extremely moody and seductive.

We see two rude boys sitting adjacent from each other as a third approaches and sits down...

We see their conversation as the third member of the party informs the other two that the word is Lennox from the United States brought in an outsider to kill Sosa...a fellow brethren.

The other two now see what needs to be done, as to correct the wrong done to Sosa (an extremely dangerous looking young female approaches as the Jamaicans speak)

DISSOLVE TO:

157 INT.SINCERE'S APARTMENT,BEDROOM, QUEENS--SAME NIGHT 157

We see Sincere as he lies on his bed (with his daughter asleep in his arms). He is thinking through his situation...he has seen a lot of trouble... a lot of bad times...He sees the desperation in Tionne's eyes...they both yearn for a way out...a way out of their troubled existence.

As he lies there, he sees a book on the night table...(the same book he began reading before he left for Nebraska, The Message to the Black Youth).

Suddenly, he pick up the book and begins reading where he left off...

158 INT.CHEESECAKE FACTORY DINING ROOM, ATLANTA--NIGHT 158

CAMERA reveals Tommy, Wise and LaKid as they sit down (we see they have been drinking and smoking for hours...totally inebriated) at a large Atlanta restaurant...

The entire scene revolves around a conversation the three are having (completely intoxicated).

We see Tommy is attempting to quiet the two down as the waiter looks on furiously...

TOMMY

(giggling)

SHHHH! Keep it down, keep it down!
I can't believe Ju-Ju ...that nigga's
crazy!

WISE

You should have seen him... he dissed
they whole click!

LAKID

(drunk)

Now if it was me...I would have
blasted them niggas as soon as they
said something ...Ju-Ju had to say
shit though, you know what I mean?

We see Tommy's eyes are constantly watching a television screen located over by the bar as he speaks...

TOMMY

Listen at this..That don't got nothing
to do with progress! Don't ya'll
listen to the Reverend Savior?

(CONTINUED)

CONTINUED:

CAMERA reveals a news conference on the eve of the second annual Mission led on Washington DC (By a political leader referred to as the REVEREND SAVIOUR, head of the Church of One God, the topic of discussion being the coming millennium.

WISE

(drunk, pissed off)

Aww, Fuck are you talking about?
You was right there and didn't say
shit! I'm surprised you had nuts to
even pull that piece of shit nine
you got, nigga!

CAMERA reveals Tommy looks at LaKid and starts laughing hysterically...as we see and hear pieces of the Reverend's speech on the decline and demise of America's black youth...

LAKID

What! Fuck I's supposed to say? I
handled my shit son, you know my
stee!

WISE

(now laughing with
Tommy)

Yo Bunds! This nigga was scared to
even look at bitches tits when nigga's
ripped they swimsuits off!

LAKID

(coolly)

What! Nigga... If it wasn't for
me, them Brooklyn kids would have
laid your punk ass!

WISE

What!

LAKID

Don't try to front, son. I seen
how shook you was when they showed
up. Praying shit don't happen. I
seen you. I peeped your afterwards
when we broke out. Crying like a
bitch!

Wise's face changes as he tries to hide the truth....

LAKID (CONT'D)

(smiling wickedly)

Son...you didn't think I peeped that?

(MORE)

(CONTINUED)

CONTINUED:

LAKID (CONT'D)

You looked hurt when they pulled out. Don't want niggas to pull your bitch card in front of Bunds, but fuck it. Keep it real!

TOMMY

(laughing, instigating)
I know you ain't gonna let that nigga talk to you like that!

WISE

Bitch Nigga ain't no bitch in me!

CAMERA reveals Wise pulls out a Glock 19 and cocks it back...placing it directly onto the table, aimed at LaKid (hand on the trigger).

There are audible gasps throughout the restaurant...The manager quickly dials 911..

Tommy laughs in disbelief (half drunk, half high) as we see LaKid pull his pistol out and place it on the table as well...

LAKID

Yeah, that's what I'm talking about...some real shit. Now !

TOMMY

(laughing)
Alright chill, before ya'll bitches fuck around make a mistake!

WISE

(laughing back)
Ain't no mistakes! This nigga just talks too much, I had to shut him the fuck up!

Tommy and Wise both start laughing louder as LaKid stares smiling at the two of them.

LaKid looks at Tommy as Tommy nods at LaKid (as if to let LaKid in on the joke).

LaKid takes Tommy's nod as a sign and suddenly squeezes off three shots directly into Wise's stomach. We see Wise drop into his chair...

The entire restaurant screams in panic as people cower at their tables, run out, etc...

LaKid slowly stands up and walks out the door.

(CONTINUED)

CONTINUED:

CAMERA reveals Tommy as he sits there staring at Wise (realizing he could have easily prevented the murder by being more serious with the two...Instead, his arrogance has created yet another tragedy).

Tommy, emotionally drained, sits at the table as if nothing has happened, pulls out a spliff, and proceeds to smoke.

Although his normal reaction would have been to escape from the scene of this crime, a crime that could imprison him for life, Tommy (completely zoned out), paradoxically, waits patiently for the police to arrive. They do and arrest him. *

A158 INT. INTERROGATION ROOM, ATLANTA -- NIGHT A158 *

During interrogation, we see Tommy casually gives the police false information of his identity (claiming Sincere's instead... giving address, social security number, driver's license, etc)... extremely shrewd... illustrating cunning.

159 INT. HOLDING CELL, ATLANTA --NIGHT 159

Tommy as he is placed inside a holding cell. (He is filled with despair...for some reason, which only he knows, he has completely abandoned his single-minded and extremely defiant attitude toward anything and anybody who might come between him and his singular Quest for 'Paper' and 'Power'. *

160 EXT. MANHATTEN STREET -- DAY 160 *

CAMERA reveals Tionne and Kisha as they walk down the street together. *

We see Tionne attempt to comfort a distraught Kisha as she seems shaken by Tommy's present situation... *

KISHA *

Thanks for coming,T...I know you don't really know me that well and I hate to burden you... *

TIONNE *

It's all right Kish....what's up. *

KISHA *

I just feel like I don't have hope. I can't seem to get this nigga away from me. I know he's the worst kind of nigga to have, and yet... *

(CONTINUED)

CONTINUED:

TIONNE

Kish...what?

KISHA

I just keep hoping that one day he'll
be more like Sincere, you know.
More into life, more into me, you
know?

CAMERA reveals Tionne as she notices how the street has
dramatically changed in a short time. Many hoodlums now
roam the street...as she looks around she sees many
faces...They are ominous...their glares are vulgar glares
and sexual (clearly illustrating the overwhelming disrespect
young men have for young women in this country...white and
black.)

TIONNE

(sincerely)

Kish, I have to say. I feel that
nigga will never be anything but who
he is. Some people accept the bad
in life. I believe everyone has
good somewhere inside...I think that's
what your conscience is. When we
choose to ignore our conscience,
it's the same as ignoring God.

(CONTINUED)

CONTINUED:

161 INT. HOLDING CELL, POLICE STATION, ATLANTA GEORGIA -161
DAY

Inside the holding cell Tommy is completely zoned out. As he looks around he begins to come out of his trance-like state and realizes for the first time that he is in jail... Once he comes he comes to this realization...he becomes the old Tommy...and he becomes frantic...he has to get out...NOW!

TIONNE (V.O.)

Tommy has no more feelings, he's cold. He will kill anybody around him in one way or another. He has no chance of being who you want him to be.

162 EXT. MANHATTEN STREET -- DAY

162

KISHA

(crying)

You're right...It just hurts to be alone, and the only thing you have is fucked up. It's like that's all there is!

TIONNE

Kish, fuck him! You don't need NO NIGGA to be happy. That's one of the worst things that we do, feel like we NEED somebody. Having Sincere, that is a blessing...But happiness is what we make for ourselves!

Kisha cries on Tionne's shoulder we dissolve to...

(CONTINUED)

CONTINUED:

163 INT. SINCERE'S HOUSE, LIVING ROOM, QUEENS --DAY 163

As the sun goes down, we see an extreme close up of the telephone as it rings.

Sincere (smoking a spliff) picks up the receiver... The operator asks if he accepts the collect call.

SINCERE

Yeah.

164 INT. HOLDING CELL, POLICE STATION, ATLANTA--SAME DAY 164

TOMMY

What's up Sin. What's going on?

SINCERE (V.O.)

Who dis; Bunds? What's the deal
Bunds, how's everything for you my
nigga?

TOMMY

Shit is fucked up...I need help.

165 INT. SINCERE'S HOUSE, LIVING ROOM, QUEENS -DAY 165

SINCERE

Yo, son. I told you I'm not fucking
with you. What part of that you
don't understand, Bra?

166 EXT. LENNOX'S HOUSE, DIX HILLS, LONG ISLAND---NIGHT 166

* V.O. of Tommy and Sincere's continuing conversation as
CAMERA reveals...

A small van, as it pulls up in front of Lennox's home. Inside we see SEVERAL YOUNG JAMAICANS (including the dangerous Jamaican female from Kingston) as they load up pistols and put on vests and masks (preparing to enter into Lennox's house)...

(CONTINUED)

CONTINUED:

TOMMY (V.O.)

Yeah, I know, I know. I got arrested
on some bullshit last night. I got
to get the fuck out of here before
my prints come back. Take that Benz
to Ox. Tell him that's him, the
rest of that money...Yo, I'm in
Decatur. Send it. Remember, you're
my nigga. Hold me down.

167 INT. LENNOX'S HOUSE, DIX HILLS, LONG ISLAND--NIGHT 167

CAMERA reveals Lennox is in the house watching the soccer
game.

As several Jamaicans as they surround the house and approach
from various sides to infiltrate...

168 INT. SINCERE'S HOUSE, LIVING ROOM, QUEENS-- DAY 168

SINCERE

Alright, nigga. Just hold on. I'm
a go to Ox's right now. Peace.

TOMMY (V.O.)

One.

169 INT. LENNOX'S HOUSE, DIX HILLS, LONG ISLAND-NIGHT 169

CAMERA reveals Lennox's dogs are inside a huge cage like
fence (absolutely still, well trained...as Lennox is inside,
focused on the television screen).

The Jamaicans infiltrate the house, cut the woman's throat,
and approach the living room.

As Lennox continues to watch t.v. (as he lights his spliff),
he happens to pick up his remote control, changing the
channels quickly.

To his surprise, he catches a glimpse of what appears to be
intruders about the entire house on the digital remote control
display.

Lennox is transfixed by what he sees on his television
monitor; the intruders are approaching his rear doorway, and
all of the outer areas simultaneously. He immediately
realizes that he is being ambushed.

Slowly, Lennox reaches under the couch cushion...removing a
nickel plated AK47 assault rifle.

(CONTINUED)

CONTINUED:

Immediately he hits a button on the remote turning out all house lights, and hits the ground as the Jamaican's open fire.

Brad returns fire at the same time as he rolls across the floor towards a narrow corridor, pushing another button on his remote, releasing all of his attack dogs from their cages.

Brad opens fire with his AK 47 on the Jamaicans...

He thinks he has killed them all, when the lone female Jamaican drops from above the corridor doorway and slits his throat from ear to ear.

The remaining Jamaicans escape after the girl is quick to pull his tongue through his throat (Colombian necktie).

CUT TO:

170 EXT. BRAD'S HOUSE, DIX HILLS, LONG ISLAND-NIGHT 170

The police and ambulances show up on the scene. Sincere pulls up (extremely high, after smoking a few spliffs) to witness Brad and his housekeeper being hauled out on a stretcher. In disbelief, Sincere watches as CAMERA dissolves into...

171 INT. HOLDING CELL, POLICE STATION, ATLANTA--NEXT DAY 171

CAMERA reveals Tommy as he holds his head in sorrow (he fears he will be in prison for life).

It seems as though, for whatever reason, Sincere did not post Tommy's bail.

We hear footsteps coming down the jail corridor towards Tommy's cell.

Tommy cannot bear the suspense... (Have his fingerprints come back?)

We hear the CORRECTION OFFICER announce to Tommy that he made bail.

Tommy is surprised and shocked. He thinks Sincere has come through at the last minute.

Tommy quickly collects his things...and attempts to expedite his paperwork for fear that his fingerprints will come in any second and the Atlanta police will realize they are setting free a murder suspect.

172 OMIT

172 *

*

*

173 EXT. ROCHDALE PROJECT, QUEENS-DAY

173 *

CAMERA reveals Sincere (distraught after seeing Brad murdered, not being able to tell Tommy about his money, etc.). He pulls up and parks on an empty boulevard to think for a while... It's dawn, and the streets are empty. He looks at his diamond cross/ chain in his hand...another fake status symbol that used to have so much meaning to him... now, like all of his other extravagant possessions, it means nothing).

No one is outside expect for a YOUNG MALE (twelve years old) seated at a bus stop in the courtyard of a dilapidated housing project.

Sincere recognizes the kid and he proceeds to get out of his car and approach him (Camera reveals the kid is rolling two Phillips cigars filled with marijuana together...a Blunt).

SINCERE

What up Shorty. Niggas up mad early to get paper, huh?

Sincere sits down next to the kid...

SHORTY

(lighting his Blunt)

Yo, Sin...I got caught on Thursday, yo. I can't believe it...

SINCERE

What happened, son?

SHORTY

Fucking cops caught me busting at this herb nigga from the roof. Now his whole crew know me. Everyday I stay strapped with the vest and a biscuit.

Shorty, sincere and determined,... is wearing a bullet proof vest and carrying a black snub nose .32 caliber pistol.

Shorty takes a deep hit from the blunt (closing his eyes as if asleep, feeling the effects of the weed). Suddenly Shorty starts to cough (choking slightly) as he cracks one eye open to watch Sincere.

(CONTINUED)

CONTINUED:

Sincere sits back against the bench (secure, very strong...dressed in all black).

The two sit in silence for a moment amidst the sounds of the projects (a random drug fiend approaches as Sincere watches the twelve year old boy make his drug sale).

Shorty passes Sincere his blunt (Sincere remarks about how Shorty keeps him Blasted, as Shorty begins to speak harshly about his police situation (how he is ready to take over the whole projects...go to war if need be). Sincere cuts him short in order to set him straight...

SINCERE

Damn son, don't let niggas steer you wrong. See these niggas on the corner, they're going to be out here forever. Dealing with guns... It's always the coolest niggas getting murdered.

*
*
*
*
*

Sincere proceeds to talk as Shorty listens eagerly...

SINCERE (CONT'D)

It's a war out here. Mad niggas is dying. You don't want that shit to be you.

*
*
*

Sincere looks and sees how distraught Shorty seems to be getting, not understanding...maybe feeling as though Sincere is preaching a little.

SINCERE (CONT'D)

Fuck it though, I know you're going to hold it down. Be careful, you know these niggas out there aren't really worth it.

*
*
*
*

CAMERA reveals Shorty as he laughs wickedly at Sincere's words of wisdom.

SHORTY

(complimenting Sincere)

Yo, you ill son. I like your style!

CAMERA reveals Sincere as he stands up (wiping the Blunt's ash from his clothing) and freezes...as he exhales the smoke slowly into the air (feeling the effects of the high).

(CONTINUED)

CONTINUED:

SINCERE

Yo, I'm ghost Shorty. Take a look
in your pocket son.

Shorty looks inside his coat pocket, as he pulls out Sincere's
diamond cross necklace.

SINCERE (CONT'D)

That's you. You could keep that...or
sell it. Whatever.

As Sincere takes a deep breath he speaks one last time to
Shorty...

SINCERE (CONT'D)

Try to rise above this madness, Son.
Mind elevation, fuck petty shit.
You don't need it.

DISSOLVE TO:

174 EXT. BASKETBALL COURT, O'CONNELL PARK, QUEENS-- DAY 174

A week has passed, and Tommy has been in somewhat of a daze,
feeling Untouchable after escaping the police in Atlanta.
Tommy is very careless and nonchalant, as he begins to plan
anew...

CAMERA reveals Tommy in a local Queens basketball court
(having returned to his mother's old neighborhood). We see
he is shooting hoops by himself, trying to gather his thoughts
as to what his next move should be.

We see that the basketball court is totally empty as he plays.
As the day goes on, CAMERA reveals AN OLDER WHITE MALE at
the opposite end of the court practicing lay-ups.

Tommy eventually asks if the guy would play one-on-one, and
he accepts.

The two play hard core, as Tommy shows the white guy how to
play street ball. The white guy, surprisingly, often gets
the best of Tommy as the game is almost a tie...

TOMMY

(scoring final points)
That's right, baby...two hundred!
Right now.

The white guy pays promptly, as the two sit together to
rest...

(CONTINUED)

CONTINUED:

ROGER

Hey, my name's Roger by the way...thanks for the game.

TOMMY

Thank you, I appreciate it! What you do, coach some school...you come to the hood to practice or something?

ROGER

Well, actually I was looking for you Tom... You see, when the police notified us they finally had you in custody, I wanted to make sure that I got to meet you in person.

CAMERA reveals Tommy's surprise, as he begins to immediately put two and two together...

ROGER (CONT'D)

Now, before you start thinking too hard...remember, I found you. There are so many agents watching us now as we speak, that any move you could ever think to make would be unsuccessful.

CAMERA reveals Tommy looks around and sees many people surrounding the area (could be civilians, HE COULD BE BLUFFING).

ROGER (CONT'D)

You see, it was us that bailed you out. Not one of your niggas. No...the only real choice you have now is to sit and listen closely to what I'm about to tell you.

We see Tommy relaxes as he sits back...

TOMMY

I'm listening...

ROGER

Good. You see...a long time ago we decided that there must be a way to utilize all the many talents (sarcastically) you gangster-types have, to give us the advantage... you're too precious to waste.

(MORE)

(CONTINUED)

CONTINUED:

ROGER (CONT'D)

What we do now is find the few special cases, like you Tommy, the hardest cases...young niggas who have brains not just balls...and we offer them a choice.

TOMMY

(laughing)

I got a choice?

ROGER

(laughing as well)

That's right. Without us, you go directly to jail...for killing those two bitches in Omaha..., for everything...you're in way deep...so deep you'll never get out... With us, you have a choice to go free. All you have to do is help us. In return, we erase your past. We're giving you a chance, Tom. If you make the wrong choice, everyone's gonna suffer....Kisha's, your moms, your pops...Trust me. I don't lie. I'm personally assigned to your case Tom, it's your decision...

TOMMY

(joking, covering up fear)

Who is it that I gotta blast?

ROGER

(seriously)

He calls himself the Reverend Saviour... Your job is to get in his organization, learn his ways. On New Year's Eve, The World's Day of Reckoning will be his most important rally. On the very night of this most important gathering at the Armory in Harlem... you will terminate this fucker. We will provide you with everything necessary. And there are other operatives already placed within his church watching your every move. If you show any sign of weakness...if you betray us, the result will be your immediate resignation. Understood?

*
*
*

175 OMIT

175

176 EXT.BASKETBALL COURT,O'CONNELL PARK, QUEENS---DAY 176

CAMERA reveals Tommy as Roger questions him...

ROGER

(mocking him)

Don't fuck around, Bunds

TOMMY

(looking into Roger's
eyes)

Don't worry...

DISSOLVE TO:

177 INT. SUPERMARKET, FLUSHING QUEENS---SAME DAY 177

CAMERA reveals Sincere as he walks down the aisle of a supermarket thinking to himself (holding Kenya in his arms). We see Tionne as she walks next to him. She breaks an everlasting silence when she finally speaks.

TIONNE

Baby, I know he's your Son...but we
have to start thinking of us now.
We need you safe and away from all
that bullshit.

Sincere takes a long look at his baby's eyes as Tionne speaks.
He then looks at her and speaks softly...

SINCERE

T... Check this shit out. I always
want to do what's right. But before
anything, I think we should take
some time out...really evaluate our
shit.

*
*
*

TIONNE

(puzzled)

What's that supposed to mean? Break
up... Is that what you're saying
we do?

SINCERE

Nah, nah. I mean, let's take a trip.
Before we decide on shit...lets go
somewhere and take time for self.

(MORE)

(CONTINUED)

CONTINUED:

SINCERE (CONT'D)

Maybe it will help us make the right decision.

TIONNE

(concerned)

Where are you thinking we should go?

SINCERE

T, let's go to Africa.

TIONNE

(shocked)

Nigga, you can't be serious.

SINCERE

(focused)

T, I'm serious. Why not. We've been to the Islands, been everywhere...Who says we can't go to Africa.

TIONNE

I don't know Sin...I mean, it's far...

SINCERE

So what! Think of us... This is the chance of a lifetime... All we read about revolves around Africa... How many times have we heard about our homeland, our roots... Fuck it, let's take the time to see for ourselves! Forget about the money, forget everything! Let's just up and go...for a week, for a month, whatever.

CAMERA reveals Tionne looks puzzled, worried, thoughtful...

SINCERE (CONT'D)

I'm just sayin' let's think about it. Just think. Maybe it's the right thing to do, maybe not.

TIONNE

Alright, Sin. I'ma think about it...

DISSOLVE TO:

178 INT. CHURCH OF ONE GOD, CLASSROOM, HARLEM, NYC--NIGHT 178

CAMERA reveals Tommy as he is seated inside in one of the Reverend's schools of re-education.

(CONTINUED)

CONTINUED:

We see he is being lectured amongst a large group of black people (young, old, wealthy, poor, etc), by a young disciple.

He enlists wholeheartedly, knowing his true intentions lie in the destruction of the Reverend's leadership, and the death of his movement.

Fear of imprisonment, fear of death, fear itself and the desire for a new beginning leads Tommy on the road to destroying the Reverend Saviour.

DISSOLVE TO:

179 INT. VISITING ROOM, FEDERAL PRISON, OMAHA NEBRASKA--179 NIGHT

CAMERA reveals Knowledge as he sits awaiting his visitor. We see Shameek as he is revealed to be the visitor on the opposite side of the glass. Shameek sits and listens to Knowledge speak...

* No dialogue is heard, only imagery is seen, as Knowledge tells Shameek of yet another fatal task to undertake...

DISSOLVE TO:

180 INT.CHURCH OF ONE GOD, LIBRARY, HARLEM, NYC--SAME NIGHT 180

CAMERA reveals Tommy as he sits amidst the Reverend's massive library...studying his many lessons on religion, culture, politics, etc.

As he reads the Reverend's texts a change comes over Tommy. (For the first time he begins to feel a sense of self-worth... not related to power or violence or sex or money. For the first time in his young life, he begins to understand the absolute truth.

As Tommy becomes part of the Reverend's movement, the more he seems to attain a feeling of spirituality, a feeling of righteousness...

DISSOLVE TO:

181 INT. SINCERE'S HOUSE, LIVING ROOM, QUEENS---NIGHT 181

CAMERA reveals Tionne as she walks into her home at the end of the day, only to be surprised by several hoods casually sitting in darkness in her living room (Shameek).

(CONTINUED)

CONTINUED:

Tionne freezes silently in her tracks, not quite knowing what to expect next (Is it a trap? Are they to attack her? Etc.)

SHAMEEK
(sitting in the shadows)
Relax, Shorty. We not here to fuck
wit you...

TIONNE
(afraid, slowly
reaching into her
bag, trying to sound
tough)
What you want in my house then, son?

SHAMEEK
(standing up slowly)
We're just looking for this nigga,
and we thinkin' Sin might could tell
us where to look.

Shameek begins walking slowly over towards Tionne menacingly, as she quickly pulls out a small chrome 22. caliber automatic pistol, and aims it at his face...

TIONNE
(seriously)
Wait....Slow up!

Simultaneously, we hear several other guns/pistols cock back in the darkness (as if other guns are aimed at Tionne as well), as Shameek steps into the light...

SHAMEEK
(smiling)
Don't worry short stop. We on our
way. Just tell Sin that Father Sha
is looking him up. We don't want to
trouble the God...but we need to
find this nigga.

Shameek continues to walk towards Tionne as she cocks back her pistol (tension mounts)...

SHAMEEK (CONT'D)
Peace Shorty... You stay cool.
Don't kill nobody...

CAMERA reveals the entire crew walks backwards towards the entrance they came in, as a horrified Tionne exhales and

(CONTINUED)

CONTINUED:

slowly slides down to the floor as the tension is released from her body.

CUT TO:

182 INT. HARLEM RESTAURANT, HARLEM---SAME NIGHT

182

Sincere walks inside and sits down at a table. As he focuses on the patron to his left he looks in disbelief as he realizes he is sitting next to Tommy.

SINCERE
(Immediately
suspicious...Tommy
seems different)
What's the deal, Bunds? What scam is
it now?

A seemingly 'transformed' Tommy smiles...

TOMMY
How you doing son?

SINCERE
I've been trying to reach you since
you called. How come you never got
back at me?

TOMMY
Ain't hard to tell, my life is going
in a whole other direction Dog.

SINCERE
I see! You KNOW I don't believe
it. I thought you was up the river.
I didn't know what to do. I went to
Ox's house and, yo...

183 INT. LENNOX'S HOUSE, DIX HILLS, LONG ISLAND-NIGHT 183

CAMERA REVEALS A FLASHBACK: LENNOX LYING ON THE FLOOR DEAD

SINCERE (V.O.)
(continuing)
Then, I tried to get a call in to
Mark to tell him what happened, but
no response.

184 INT. HARLEM RESTAURANT, HARLEM--SAME NIGHT

184

TOMMY
Yeah, I had heard about Ox.
(MORE)

(CONTINUED)

CONTINUED:

TOMMY (CONT'D)

You know Sin...you were always right.
We were on the road to destruction
from the very start...and I just
never wanted to listen. But now
it's time to make things right. The
minister has shown us the right way.

SINCERE

(still suspicious)
And what about Fuck Followers and No
purpose and all your other issues?

TOMMY

(leaning in closer,
whispering to Sincere)
Listen. I know I have been stupid
in the past. Everyone makes mistakes,
especially me. But now is the time
to really get where we are going.
You were the one that taught me that.

SINCERE

I feel it's the only way God. I
don't feel the need to be a part of
the entire movement, though. I
think, if I live righteously, raise
my family... I'll be alright. My
life is dedicated to change. I'm
going to Africa. Take some time to
reflect on everything that's
happening... to you, to us, to the
entire world.

Tommy is extremely disappointed as he begins to understand
Sincere's state of mind (He was hoping to lure Sincere into
his mission... but he realizes that Sincere is truly on the
road to change...for real).

Tommy looks at Sincere with contempt. He realizes that
Sincere has everything (freedom, love, hope, a future) and
Tommy has nothing (death, pain, evil, no hope, no future).

TOMMY

(sighs)
That's ill, Sin. What can I say,
except congratulations...and good
luck on your trip home. To the
Motherland.

Sincere reaches over and hugs Tommy (Sincere's generosity
of spirit and acceptance of Tommy's new life makes Tommy
even more envious of his friend).

(CONTINUED)

CONTINUED:

As he looks into Tommy's eyes, Sincere truly feels Tommy is attempting to change.

SINCERE

Thanks Tom...I hope the Minister is
everything you hope for as well.
Word up.

*
*
*

Sincere gets up to leave the restaurant...

SINCERE (CONT'D)

(remembering)

Oh! Yo what you want me to do with
the car, all your shit?

*
*

TOMMY

I won't be needing any of that, now.
Take it as love Dog. Take it to the
heart.

*
*
*

As Sincere walks out, we see Tommy's face... it looks almost innocent, concealing his truly devilish nature...

DISSOLVE TO:

185 EXT. SINCERE'S HOUSE ---SAME NIGHT

185

CAMERA reveals Sincere as he pulls up to his home, only to see all the lights are turned off (Tionne's car present, and his front door open).

Instinctively, Sincere turns off the car, and reaches for his pistol.

186 INT. SINCERE'S HOUSE, LIVING ROOM ---SAME NIGHT

186

Slowly, he enters his front door...

SINCERE

(calling out)

T...are you alright?

CAMERA reveals Tionne as she sits upon the couch alone in the dark.

TIONNE

(calmly)

I'm here Sin. On the couch.

Sincere walks over and sits next to Tionne....

(CONTINUED)

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CONTINUED:

SINCERE

What. What happened. Why is the
door open?

(CONTINUED)

CONTINUED:

TIONNE

When I came home there was niggas in the house. They said they were waiting for you....

Sincere glances downwards and sees Tionne's pistol in her hand...

TIONNE (CONT'D)

The one said his name was Sha, and that he was looking I guess for Tommy...

SINCERE

(seriously)

They touch you?

TIONNE

No. I was afraid so I pulled out. They left quietly, and I haven't been able to move really. I haven't even called your mom's to get Kenya.

Sincere puts his gun away, takes Tionne's gun from her, and holds her close.

TIONNE (CONT'D)

(softly)

Sin, I want you to promise you won't go looking for them. I want you to swear that you'll leave it alone.

Sincere stares into outer space as he barely hears Tionne speak...

TIONNE (CONT'D)

I want to forget about this. Forget about Tommy...forget about everything. Let's go. Let's just go to Africa and just be about us!

Sincere looks into Tionne's eyes and sees the desperation in her plea.

Sincere feels an obligation to offer Tionne and Kenya peace of mind. He knows it is the right thing to do...

SINCERE

Alright T. We'll go.

The two hold each other as CAMERA reveals...

137 INT. ROGER'S CAR, 125TH STREET, HARLEM---SAME NIGHT 137

CAMERA reveals Tommy as he speaks to Roger while driving down the avenue.

ROGER

Are you sure you are ready for this?

TOMMY

(seriously)

Of course. That's why you chose me, isn't it. Because I deliver?

ROGER

(pissed)

Don't fuck around Tommy, there is a lot depending on this. If you fuck me, your mom's will be dealt with immediately, understood? Now remember...under no circumstances is dude to give that speech, copy?

TOMMY

I copy you...

CAMERA fades to black...

188 EXT. TIMES SQUARE, NEW YEAR'S EVE-DAY

188

CAMERA reveals it is New Year's Eve, as we see the crowds gather in Times Square to prepare for the historical celebration which will initiate the new millennium.

CUT TO:

189 EXT. JAMAICA AVENUE, QUEENS---SAME DAY

189

CAMERA reveals Kisha as she walks down a local street, headed towards an apartment building, when we see a dark Mercedes jeep (tinted windows) pass by.

Inside the jeep we see several YOUNG HOODS (apparently on an excursion). CAMERA reveals Shameek as he happens to spot Kisha...

HOOD #1

Yeah, kid.. there she go right there, Bow!

HOOD #2

That's Tommy's broad! Damn, son... she got a mean ass!

(CONTINUED)

CONTINUED:

SHAMEEK

(cool)

Chill, son... chill. Pull it over
right here.

Immediately, he pulls the car over intending to snatch Kisha while he has the chance, (force her to tell of Tommy's whereabouts, etc.) Just as he is about to attack, the police, suddenly and slowly drive by.

HOOD #3

(nervous, eyeing the
police)

What's the deal son, what's the
deal...

HOOD #2

Damn, why the fuck he keep looking?

The car pulls away slowly as we see Shameek stare at Kisha hard (viciously)...

DISSOLVE TO:

190 INT.BARBER SHOP, JAMAICA AVENUE, QUEENS---SAME DAY 190

Camera reveals Sincere as we see he is getting his hair cut, preparing to go to Africa, speaking amongst a few of his peers...

YOUNGER BARBER

(to Sincere)

So you really out, huh?

SINCERE

(cocky, overjoyed)

Yeah, fuck it. Im'a check shit out,
see what's popping over there, you
know what I'm saying! My whole shit
is changed! I even quit weed!

YOUNGER BARBER

Africa, son? Quit weed? Nigga you
are crazy! How many niggas from
Queens is ever gonna get to see Africa
IN THEIR ENTIRE LIFE?

OLDER BARBER

How about none! You one lucky nigga,
boy!

Sincere gets up out of his chair slowly (as his haircut is finished), and looks over at the older barber...

(CONTINUED)

CONTINUED:

SINCERE

Yeah? You feel that, huh?

Deep in his heart, Sincere knows he has been blessed. He gets up, grabs his coat and says good-bye as he walks out the door...

191 EXT. BARBER SHOP, JAMAICA AVENUE, QUEENS--DAY

191

As Sincere steps out into the street, Camera reveals another young male (BORN) as he is standing outside holding his three month old son, talking to some friends as they leave the scene.

Sincere approaches Born...

SINCERE

Yo, what up Born, how's every thing?

BORN

Yo what up Sin... you know you know. Things could be better, things could be worse.

SINCERE

True. Your little man looks right today!

We see Sincere playing with the baby, as Born spots TWO SUSPICIOUS LOOKING THUGS walking from the corner, towards Sincere (two of Shameek's thugs, from Sincere's apartment). Sensing danger, Born quickly keeps the conversation short...

BORN

Ai-ight, nigga. I'm out.

SINCERE

You out? Ai-ight then, peace son.

Seconds after Born walks away, we see Killer #1 as he walks up and puts his arm quickly around Sincere (as if a friendly gesture), turning him and walking with him in a friendly manner. *

Sincere (believing the Killer is a friend) begins speaking to him... *

SINCERE (CONT'D)

(trying to look at
his face)

What's the deal, son?

(CONTINUED)

CONTINUED:

KILLER #1
(looking away from
Sincere)
The deal? Listen, don't take this
here personal, but...

Sincere looks down and sees a small automatic pistol aimed
at the center of his chest...

Fearing for his life, Sincere instinctively pushes the pistol
downwards, away from his vital areas, as the Killer squeezes
off two shots (barely missing Sincere's side, but grazing
his left leg).

The younger barber immediately runs outside and grabs Killer
#1, as Sincere, grabs his arm, turns the gun around, and
squeezes two directly into the Killer's own chest.

Killer #2 shouts out (confused, inexperienced)...

KILLER #2
(motioning as if he
had a pistol concealed)
DON'T MOVE! DROP IT!

Camera reveals Sincere quickly fires one shot at point blank
range, directly into Killer #2's face, as Killer #1 staggers
upward and begins to run.

YOUNGER BARBER
Get the fuck out of here, NOW!

Sincere, realizing he's been hit, runs/limps awkwardly to
his car, tosses his gun into the passenger seat, and pulls
off.

192 INT. MERCEDES CONVERTIBLE -DAY

192

Camera reveals a slow motion cutaway shot of the look on his
face as he drives away (realizing his entire life, his family,
may very well be destroyed).

Having committed one too many crimes, Sincere begins to pray
to God that he has a chance to change his life (although it
seems that his life is a vicious circle, and that he must
now pay for his crimes)...

193 OMIT

193

(CONTINUED)

CONTINUED:

DISSOLVE TO:

194 EXT. TIMES SQUARE, NEW YEAR'S EVE, THE MILLENNIUM IS 194
HOURS AWAY---SAME DAY

Times Square is filled with people. It is the focus of the
entire country on this fateful New Years Eve.

CUT TO:

195 INT. SINCERE'S HOUSE, LIVING ROOM---NIGHT

195

CAMERA reveals Sincere as he comes home to Tionne, who is
fully packed and waiting to leave for her new life in a new
world. As she sees that his pant leg is covered in blood,
they look at each other with a knowing desperation. What
was to be a simple trip to the airport has become yet another
escape.

Sincere looks down at his baby daughter, into the eyes of a
horrified Tionne, and, totally drained of energy, falls into
her arms. CAMERA reveals...

196 INT. CENTER STAGE, HARLEM ARMORY, NYC - NIGHT

196

CAMERA reveals the entire armory is filled with people, who
have gathered to hear speeches by many religious and political
leaders. We see the large crowd as they listen to one local
politician as he addresses the beginning of a new era...

The entire scene goes to complete silence as we then hear a
telephone dial tone, and several touch tone digits being
dialed...

197 INT. HARLEM ARMORY

197

We pick Tommy out in the crowd (a solemn figure amongst the
ebullient and joyous crowd).

Tommy makes his way through the crowd towards the Reverend's
holding area...

198 OMIT

198

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199 EXT.KISHA'S APARTMENT, JAMAICA, QUEENS--SAME NIGHT 199

CAMERA reveals Shameek as he pulls in front of Kisha's apartment. We see he gets out (being careful not to be seen) and approaches her doorway...

200 EXT/INT.HOLDING AREA,HARLEM ARMORY, NYC--SAME NIGHT 200

Tommy makes his way towards the holding area (extremely patient...not rushing, etc.).

Unnoticed by the guards, he enters a side door leading to a hallway.

201 INT. HOLDING AREA, HARLEM ARMORY , HALLWAY 201

CAMERA reveals several of the Reverend's personal security in the hallway (they are very alert, very cautious...)

202 INT. HOLDING AREA, HARLEM ARMORY -CLOSET 202

We see Tommy as he enters a closet adjacent to the Reverend's holding room by hacking his way through a thin plaster board wall in the hallway out of the security guard's sight.

Tommy slowly opens the closet door a crack so he can assess the situation. He sees a security guard gain access to the Reverend's area by using a coded knock on the entrance door.

Minutes later, inexplicably, we see the entire of the Reverend's security guards and entourage file out of the Reverend's private quarter, as if on command. Tommy sees this. He realizes that this is his opportunity. The Reverend is having his traditional moment of solitary prayer before his speech.

203 INT. REVEREND'S.QUARTERS, HARLEM---SAME NIGHT 203

Concealing his gun, Tommy carefully and quickly approaches the entrance to the Reverend's quarters.

(CONTINUED)

CONTINUED:

Slowly Tommy opens the unguarded door and witnesses the Reverend sitting alone across the room (with his back turned to him, reading carefully, intensely).

Tommy approaches (taking easy aim from across the room), as we hear a speaker in the armory prepare the crowd for the Reverend's imminent arrival in the hall.

As Tommy prepares to pull the trigger, the roar of the crowd in the armory comes to a sudden stop...the speaker has obviously quieted the crowd in anticipation of the Reverend's arrival.

CAMERA reveals the Reverend as he lifts his head and speaks (without looking behind him)

CAMERA reveals Tommy's finger as it eases on the trigger.

The Reverend slowly turns towards Tommy...

REVEREND

I knew you were coming, so I sent everyone away, because I believed my final moment was at hand.. And here we are. Before you pull that trigger...and...take my life, I would like the chance to tell you some things... perhaps, to think about after I'm gone..

Tommy's eyes squint as he tenses back up on the trigger...

REVEREND (CONT'D)

(laughing somewhat)

Don't worry about me stalling. My people have orders to leave me to my studies for another fifteen minutes. I will only take five...

(staring into Tommy's eyes coldly)

Can you bear with me? Will you? Then, make up your mind!

Tommy stares coldly into the Reverend's face...

REVEREND (CONT'D)

Today marks the change of not only a new year, but a new millennium. Take a look around. The majority of the youth roam the streets dealing in drugs, sex, violence... thinking these things have no real effect on

(MORE)

(CONTINUED)

CONTINUED:

REVEREND (CONT'D)

life. Crimes with no REAL punishment.
An uncaring, unfeeling generation
without knowledge of self, no true
purpose. This is the future of our
nation. The future of our people.
Ask yourself. Does life have no
meaning?

204 INT. KISHA'S APARTMENT, JAMAICA QUEENS---SAME NIGHT 204

CAMERA reveals Shameek as he slowly, quietly jimmies the lock on Kisha's front door. He quietly approaches an unsuspecting Kisha while she watches the broadcast from the armory on television. (volume loud...she completely engrossed in what she is watching).

We see Shameek as he pulls out a small black automatic pistol, ominously approaching his victim...

205 INT. REVEREND'S QUARTERS---SAME NIGHT 205

CAMERA reveals the Reverend as he continues to speak to Tommy...

REVEREND

Do you think hatred and evil really go unpunished? The universe exists in a perfect balance... EVERYTHING has it's purpose. LIFE AS WELL The world is now feeling the heat from flames it has kept burning since the beginning of civilization. You represent that fire. You and I are just a small part in God's plan. Whatever transpires here tonight and in the future, is beyond our control. Our fate has already been decided.

(to Tommy, intensely)

The evil men of this world have applied every method possible to deceive it's occupants...each time with greater success than anticipated. But no more. Tonight, with the dawn of this new millennium, God will begin to overcome this evil.

206 OMIT

206

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207 INT. REVEREND'S QUARTERS---SAME NIGHT

207

CAMERA reveals Tommy closes his eyes. He does not want to hear the truth. It is too powerful.

REVEREND

(intensely, to Tommy)

Look at me! LOOK AT ME! I represent the truth to the people. I am only here to do RIGHT. Without the truth, nothing is sacred. The LIE is what the devil is all about... this, you know already. It's why you're here.

208 INT. KISHA'S APARTMENT, JAMAICA QUEENS--SAME NIGHT 208

CAMERA reveals Kisha as she looks up, only to be suddenly struck in the face violently by Shameek.

Completely dazed and confused, Kisha attempts to stand up as he strikes her again (laughing).

209 EXT. CENTER STAGE, TIMES SQUARE, NYC---SAME NIGHT 209

CAMERA reveals the crowd in the center of the square, as we hear the Reverend's voice (overdubbed):

REVEREND (V.O.)

The truth is that we all have played a grave part in our own destruction. Your money, your lifestyle, the things which people value and covet so dearly are the very bait which lures us out of the light. Not even the richest man can know real joy through THINGS. Look at the wealthiest around you. Do you think these people are happy?

210 INT. REVEREND'S QUARTERS, NYC---SAME NIGHT

210

REVEREND

(angry)

My hope is to help change the way people look at and value life... Through love of others, I have power. The truth gives me this. And those that fear me send you here! Here to murder all that I say... They use what you fear against you. You're fear of death...

211 INT. HOTEL ROOM, SAME NIGHT

211

CAMERA reveals Roger and his co-conspirators as they watch the broadcast of the Armory address in a nearby hotel (anxiously waiting to hear news of Tommy's success).

212 EXT. KIMA'S CAR, OMAHA -NIGHT

212.

FLASHBACK: WE SEE THE MASKED MEN AS THEY RUTHLESSLY KILL THE FEMALE DRUG ADDICTS IN OMAHA, NEBRASKA

213 INT. REVEREND'S QUARTERS, NYC---SAME NIGHT

213

REVEREND

...Fear of imprisonment...

214 INT. KISHA'S APARTMENT, JAMAICA QUEENS -SAME NIGHT 214

CAMERA reveals images of a nearly unconscious Kisha being brutalized by Shameek. We hear him shout obscenities while standing over her...telling her to get undressed, demanding lurid sexual acts while pointing a gun to her head.

215 INT. REVEREND'S QUARTERS, NYC - SAME NIGHT

215

REVEREND

(sympathetic to Tommy)

Well. Here we are. Here WE are!

Take a good look into that mirror...

CAMERA reveals the Reverend points to a wall sized mirror adjacent to Tommy. Tommy looks out of the corner of his eye at himself

REVEREND (CONT'D)

Aren't you already trapped? Are you free, doing what you want to do?

216 EXT. SUPER D'S ON KINGSTON, JAMAICA -NIGHT

216

FLASHBACK: WE SEE TOMMY AND BRAD IN KINGSTON, JAMAICA AT SUPER D'S AS THEY STAND WATCHING SOSA AND HIS CREW. CAMERA REVEALS TWO YOUNGER LOOKING WHITE MALES (FEDERAL AGENTS), AS THEY STAND TOWARDS THE DOORWAY, KEEPING TRACK OF TOMMY'S WHEREABOUTS.

217 INT. REVEREND'S QUARTERS --NIGHT

217

REVEREND

Where in this world is anyone safe from death? You see, the lies you have been told?

(MORE)

(CONTINUED)

CONTINUED:

REVEREND (CONT'D)

The path you take is not your own.
It has been chosen for you, since
the very beginning.

218 EXT. TIMES SQUARE

218

CAMERA reveals imagery of celebration in Times Square. We also see a dramatic police presence as they watch over the crowd...

219 INT. REVEREND'S QUARTERS, NYC -- NIGHT

219

REVEREND

(angry)

Do you enjoy life? Does money REALLY
bring you happiness? Do you know
what it means to live?

220 OMIT

220

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221 INT. REVEREND'S QUARTERS, NIGHT

221

REVEREND

Have you ever thought about how
precious a life is... how difficult
it is to create. How loosely and
easily it has been for you to take
away!

222 INT. TUNNEL-- NIGHT

222

FLASHBACK: WE SEE TOMMY AND HIS WHOLE CREW AT THE INSIDE OF THE TUNNEL (AT THE STORY'S INTRODUCTION), AS THEY PREPARE TO ENTER THE MEN'S ROOM. CAMERA REVEALS TWO UNDERCOVER AGENTS FROM ACROSS THE NIGHTCLUB.

223 EXT. KIMA'S CAR, OMAHA, NEBRASKA---NIGHT

223

FLASHBACK: CAMERA cuts back to Omaha, Nebraska, as we see the three males leave the scene of the crime (Kima and Budda's murder), and head for the getaway car. As they peel off, we see one by one the assailants revealed (as they remove their masks): Mark, Knowledge, and Tommy...

224 OMIT

224 *

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225 INT. REVEREND'S QUARTERS---SAME NIGHT

225

REVEREND

(sincerely to Tommy)

Help me. Help me do what's right.

Count down: NINE!!!

Countdown: EIGHT!!!

REVEREND (CONT'D)

Help me to curtail the slaughtering
of our children.

Countdown: SEVEN!!!

226 INT. KISHA'S APARTMENT---SAME NIGHT

226

Suddenly, Kisha finds the strength and the courage to repel her attacker. As she pretends to comply with his demands to undress, CAMERA reveals Kisha smashes Shameek directly in his face with a powerful blow (breaking his nose completely).

Shameek drops his pistol, stumbling backwards, as Kisha relentlessly continues to pummel/ attack him (acting completely on instinct) violently. We see she picks up his pistol and begins to bludgeon him to death (shouting/ cursing him viciously her onslaught).

Kisha begins to cry hysterically, realizing in order to save herself, she has committed a murder

Countdown: SIX!!!

227 INT. REVEREND'S QUARTERS---SAME NIGHT

227

REVEREND

Help me put an end to this disrespect
and dish

REVEREND

onor of our most valuable
resource...the black woman.

(CONTINUED)

CONTINUED:

Countdown: FIVE!!!

Countdown: FOUR!!!

REVEREND (CONT'D)

Help me put an end to the destruction
of the young mind through the use of
drugs, alcohol...

Countdown Three!!!

228 OMIT

228

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229 INT. ARMORY, CORRIDOR, HARLEM---SAME NIGHT

229

Countdown: TWO!!!

CAMERA reveals the Reverend's aides/ security as they hurry
to return to the Minister's quarters (in preparation for his
speech).

REVEREND (V.O.)

Help me build up a great population
of thinkers, people who can create
change through spirituality and
thoughtfulness.

*

230 EXT. TIMES SQUARE---SAME NIGHT

230

Countdown: One!! HAPPY NEW YEAR!!!!

We see an unbelievable amount of fireworks as they explode
all over the entire Manhattan Island (centered above Times
Square...extremely colorful and beautiful slow motion
sequence).

CAMERA reveals an incredibly huge fireworks sign erupts atop
the square as the ball drops (reading HAPPY MILLENNIUM)

231 INT. ARMORY, CORRIDOR -- SAME NIGHT

231

CAMERA reveals the Reverend's security/ aides as they approach
the final corridor....

232 INT. REVEREND'S QUARTERS---SAME NIGHT

232

We see the Reverend as he turns towards Tommy...

REVEREND
(staring coldly)
Will you? Will you choose that truth?

CAMERA reveals Tommy holding steadfast (hearing/feeling footsteps knowing security is seconds away and time has run out...)

We see the Reverend as he approaches Tommy's gun, until it is almost at his forehead...

REVEREND (CONT'D)
Will you choose the light over the
darkness?

The Reverend stares coldly at point blank range as he speaks to Tommy...

REVEREND (CONT'D)
Will you choose life?

233 INT. REVEREND'S QUARTER'S---SAME NIGHT

233

CAMERA reveals the Reverend's security as they enter at the moment of truth.

REVEREND
(stopping the security
from attempting to
neutralize Tommy)
Hold it. Stay where you are!

The Reverend turns back to Tommy....as we see Tommy slowly lower his gun in shame (feeling as though everything he thought was right, was now in question. The Reverend has changed his mind set...)

REVEREND (CONT'D)
(sincerely to Tommy)
It's time.

234 INT. ARMORY, CORRIDOR -- SAME NIGHT

234

CAMERA reveals the Reverend, his aides/ entourage, and Tommy, as they proceed through the corridors...

235 INT. HARLEM ARMORY, CENTER STAGE--SAME NIGHT 235

CAMERA reveals the Reverend's introduction, as we see a YOUNG AIDE address the crowd (preparing them for the coming of the Reverend)

REVEREND'S AIDE
(beginning in mid-sentence)

During this time of great concern,
comes the need for a great leader.
God himself has come among us in the
form of truth....The Reverend Savior!

CAMERA reveals the Reverend as he walks out onto the stage...the crowd stands and roars..

The Reverend raises his hands to greet the masses, and slowly lowers them to quiet the roar into silence.

The Reverend glares across the masses of people, and then begins to speak...

CAMERA reveals Tommy as he watches in awe the Reverend address the crowd first hand. For the first time, Tommy witnesses the power one man can have through intellect, and purpose...without force, without fear, true respect.

CAMERA pans across the faces of the crowd, and reveals several Jamaicans (these men, out of place in the well dressed crowd, are the hit squad that was sent to kill Brad. They have followed Tommy to Harlem.) Silently they stand, amidst the cheering of the crowd. Their female leader fixes her eyes upon Tommy.

Suddenly, the Jamaican's open fire, ripping into Tommy who is standing at the side of the over-crowded stage. Tommy falls lifeless to the ground...

236 EXT. AFRICA---DAY 236

CAMERA reveals Tionne and Sincere as they walk across/ through heavy vegetation to reveal they are standing amidst an incredible valley (with African guides/ native trackers).

The entire view is breathtaking as they witness Africa for the first time. This is their journey into the unknown. The place where life began is where they will begin their new life.

These breathtaking images of the African landscape make the Reverend's words more powerful and more vivid.

(CONTINUED)

CONTINUED:

We hear the Reverend's words of spiritual rebirth as Tionne and Sincere experience the beauty and serenity of their new homeland...

END

SCRIPT FLY